THE ART-JOURNAL.

LONDON, JULY 1, 1848.

THE NATIONAL GALLERY.

PAST, PRESENT, AND FUTURE.

A QUARTER of a century since, we not only had no National Collection of pictures, but the establishment of such an institution was then scarcely contemplated; not because its want was unfelt by the profession, or that the value of such a collection was unappreciated by the enlightened few. None felt such a want more, perhaps, than honest Barry, who uttered vigorous complaints against the mistaken economy which suffered the Orleans pictures to be dispersed, when they were brought to this country in 1792. "I have often had occasion to lament," says Barry in his Sixth Lecture, "the great want of repositories of Art in this metropolis, which, whilst they afforded the opportunities of inspection and study, absolutely necessary for your advancement, would also be further serviceable in *forming the taste of the public*. In no part of the Art is this vexation more severely experienced, than in the want of a standing collection of good pictures." This desideratum is now happily supplied. But if it be remarkable that the first quarter of the nineteenth century should have passed away without witnessing the establishment of a National Gallery in the British metropolis, it is still more remarkable that scarcely is the second quarter completed when we find London in possession of a public collection of pictures, rivalling in extent and in excellence many foreign galleries—the gradual growth of ages, under the fostering care of princes; and this, too, in spite of comparatively insignificant efforts of the state. The rapid growth of the National Gallery, through the munificence of private individuals, illustrates a peculiar feature of the English character; the establishment of a public institution by private co-operation is almost limited to England. The rapid rise of the National Gallery is a rivalry of munificence; we are no sooner familiarised with one donation than another still more valuable succeeds it; and, if we may judge from the past, of what is likely to happen in the future, the National Gallery bids fair, at no very distant period, to rival the greatest collections of Europe.

The nation is now in possession of nearly four hundred pictures, though, through the apathy, or perhaps rather, the mistaken economy of the legislature, it will, it appears, be some time before the public will enjoy the benefit of the noble donation of Mr. Vernon. It is now sufficiently evident that the present building is inadequate to its purpose; and it is equally evident that if it be determined upon to erect an entirely new gallery on a new site, it will be imperative to make provision for the disposal of an infinitely larger collection than the one we at present possess,—one worthy of the British nation; notwithstanding it may be many years before such a collection can be actually realised.

Donations and bequests, however, are not sufficient for the formation of a complete picture-gallery; a supplementary source is requisite to supply the vacua or hiatus, with respect to progressive development, which must necessarily arise in a collection of works brought together without any previous arrangement, with a view to that end: this supplementary source is the agency of the State. If, as is actually the case, masters of certain schools or periods in the history of Art, are comparatively well represented, it is the duty of the government to exert itself to procure such works as shall illustrate those periods and qualities in Art which are the least represented in the collection. Of course, every year tends to render such a system more difficult of accomplishment, but as long as there is property to circulate it will always be possible. A mistaken economy might plead *expense* as a sufficient excuse for the neglect of following out such a system; but such a plea will come with a bad grace if it can be shown that very great expense has been gone into in direct violation of this principle. It is true, many may refuse to recognise the validity of any such general principle as that laid down, maintaining that it is the business of the State to procure only the highest examples of Art, the most beautiful specimens, the most perfect works. After all, what is beauty, what is perfection; is there any such thing as a perfect work of Art? Every soil has its peculiar flowers: one is not more natural or more beautiful than another; all we can say is that they are different; and how long would the most ardent enthusiast enjoy a garden exclusively of tulips; or what sort of a florist would he be esteemed who would give any price for a tulip, and would consider any other flower dear at mere thanks? We have put an extreme case, but exclusiveness in Art is very similar to exclusiveness in horticulture; what is excluded is infinite compared with what is comprised: so in Art, what is valueless to one mind will, probably, be full of interest and instruction to another. There must be no exclusiveness of taste or style in a collection established for the gratification and improvement of all. It is no longer the season to test a picture by the grace of Correggio, the colouring of Rubens, or the contour of Michelangelo; or, as Sterne has it,—"the colouring of Titian; the expression of Rubens; the grace of Raphael; the purity of Domenichino; the correggiescity of Correggio; the learning of Poussin; the airs of Guido; the taste of the Carracci; or the grand contour of Angelo." Picture-galleries are no longer made for the initiated few, and the mass set more price upon the *sentiment* of a picture, than either upon its colouring, or its mode of treatment.

The world has long since discovered that Raphael, Titian, Correggio, Rubens, Rembrandt, Poussin, Guido, Domenichino, and the Carracci, are not the only painters; and the works of many others besides these masters are absolutely necessary to constitute a National Gallery of Pictures.

The great objection to many of the galleries of Italy is their, not *designed* but *accidental*, exclusiveness, arising from local causes; many being formed entirely from works removed from the neighbouring churches, and consequently all nearly identical in character, and produced by artists of a very similar taste. This is particularly the case with the fine Gallery of Bologna, which sufficiently explains the fact that while the *general visitor* finds his interest in the collection satisfied after a very superficial inspection, the *painter* renews his visits with an increased enjoyment. The reason is, that the painter visits the collection with a special purpose—to acquaint himself with the characteristic qualities of the Bolognese school, which he here sees in perfection; while the general visitor, having no particular predilection to gratify, wishes simply to be entertained and instructed, which he is not very likely to be, by an incessant ringing of the same changes.

It requires a very little effort of the imagination to conceive that a National Gallery consisting of alternate changes of Romney, Barry, Northcote, Opie, Hamilton, Harlow, Mortimer, Fuseli, Runciman, Westall, Owen, Bird, &c., would not be a collection of the most interesting class; yet it would not be a more anomalous exhibition than a *British National Gallery*, in which not one single specimen of these masters is to be found. Simply to show us *what* these men did, is service enough to warrant the expense of purchasing their works. National Galleries are certainly not formed for the sole use of juvenile copyists; very few pictures will suffice for this purpose. In Florence and Naples, many young men get their living by repeatedly copying the same picture; and there is many a collection of *old masters* in England very largely made up of these copies.

The principle of selecting only the best examples will not hold in the formation of a National Gallery, for it assumes the *ability* of selection, which is impracticable. Selection implies selectors, and as we all have our predilections, we are all biassed in our judgments, and are too apt to consider *that* excellence which accords with our own taste. The broad principle of illustrating the general progress and various development of Art in all times and all places, is free from this objection, for the ascertaining to what period and to what school a work of Art belongs is a matter of the judgment, not of the taste. The principle of selection, on the score of excellence, may be said to depend also, in a great measure, on judgment, the test being general recognition; this is, however, a very fallacious test, and is but another phrase for a temporary convention, for taste constantly fluctuates. Supposing, however, that this were not the case, the result would be a restricted collection of a very uniform character, and no more capable of satisfying the universal demands than is the exclusive Gallery of Bologna, or any other similar collection; and, of course, as a general, moral, and intellectual exponent of character, its services would be of the most ordinary description; it would, altogether, be much better suited for the painting-school of an Academy of the Arts than for a National Gallery. The difference between a private and a public gallery, is this:—we gratify our own predilection in the former, but in the latter we must provide for the predilections of all.

Who has passed from the great apartments containing the Italian pictures, in the Pinacothek at Munich, into the small cabinets where are disposed the works of the old school of Cologne and other early German masters, the Boisserée pictures, without experiencing an almost instantaneous revival of interest, and a delightful freshness of feeling? Why is this, but because we have presented to us something wholly beyond the ordinary routine entertainment of picture galleries.

The mere display of a high technical development of Art is far from being the highest use of a pictorial exposition. Pictures must be not only beautiful, but suggestive, not of mere material qualities, but of moral character and intellectual vigour, which are by no means necessarily inherent in productions of mere technical excellence. The great charm of a collection of pictures is variety: all phases of intellectual development and moral feeling are interesting to the inquiring mind, and instructive to all; and it is only by comparison that a work of Art itself, as such, can be duly appreciated. An exclusive collection of works of a uniform character, though it may be in itself highly interesting, so far from furthering its professed object—the cultivation of taste—tends to the very opposite result; it fosters an exclusive and bigotted notion of excellence, tending rather to the suppression of Genius, than the furtherance of Art. Any original tendency of the mind of the young artist is restrained by the natural distrust of himself which he feels, when he finds he is running counter to the style of Art which the dogmatism of the age has held up as the only, and the infallible, guide to excellence. It would seem, therefore, that an exclusive or partial gallery is for general purposes worse than no gallery at all; for we trust that we have not exaggerated its consequences: there is no exclusiveness in nature, and when the young artist has no leading-strings to control him, he will spontaneously go to nature as his only school.

It is to the limited instruction in Academies, and the too generally partial or exclusive nature of picture galleries, that we discern the great want of original genius in Art during the last two hundred years. In nearly every locality, artists have been subject to the dominion of the peculiar predilections of their predecessors, that is, of the prevailing local style; a fault which, while it is nourished by an exclusive, would be corrected by a general collection. Man was not designed to propagate the tastes of his immediate forefathers, but to draw experience from the labours of all mankind—like the bee, to suck honey from every flower. It is imperative, then, that a National Gallery of Pictures should illustrate all styles of Art of all ages: we should have not only our Italian, our Flemish, and our English rooms, but our Greek and Egyptian room, our Roman and our Florentine, our Venetian and Neapolitan, our Bolognese and our Lombard,

48 / 10. 28

our Rhenish and our Flemish, our Russian and our Swedish, our German and Swiss, our French and Spanish, our Dutch and our English rooms; and why not also our Persian and Chinese, or any others which may present a peculiar development of Art? The rooms need not be large, but let us have them; and if we have a few specimens only of each period and school, be it so,—our end is in a great measure accomplished; number, in fact, is of little consequence: it is quality that we require. It is only by comparing and contrasting the various styles of Art that their characteristic qualities can be ascertained and appreciated. Excellence is purely comparative, and even if the peculiar qualities of some styles of Art should have no value beyond that of enhancing the beauties of others, this is sufficient reason for their acquisition; there is, however, no style without its individual beauties, although its chief service in the cause of Art may be the mere indication of its progress, as a link in the chain conducting towards its final perfection.

In viewing, therefore, the past course of the National Gallery, we venture to assert that the purchases have been regulated by exclusive predilections; we have catered too much for prejudices. Several opportunities of illustrating the progress of Art, and showing the various phases of intellectual character, have been allowed to pass away, while considerable sums have been expended on the works of masters already well represented in the Gallery. To give only two instances, the "Jewish Rabbi," by Rembrandt, and the "Christ and St. John," by Guido, both purchased in 1844, while not a single purchase was made at the sale of Mr. Solly's pictures not long afterwards. Such works as the two mentioned are mere numerical additions, and such additions might be much better made, and at a less expense, by purchasing the pictures of some master not hitherto represented in the Gallery. Of all masters, there is perhaps now least necessity to purchase the works of Rubens, Rembrandt, and Guido: these painters are well represented. Rubens was even well represented before the purchase of the "Judgment of Paris," in 1844, but as such opportunities seldom occur, that was a wise purchase; as, however, the Government showed so much liberality on that occasion, it is but just to demand a commensurate generosity on others.

The National Collection, as at present disposed, consists of 214 pictures, though, as already observed, the number will approach nearly to 400 when the munificent gift of Mr. Vernon is definitively arranged.

The National Gallery was established in 1824, and it would appear, at the suggestion of George IV.,* though West's "Last Supper" is all we owe to his liberality.

In 1824 thirty-eight pictures, belonging to the Angerstein Collection, were purchased; and from that period to this, nearly a quarter of a century, the government has purchased only thirty pictures: In 1825, one, in 1826, three, in 1834, two, in 1837, three, in 1839, three, in 1840, four, in 1841, one, in 1842, one, in 1843, one, in 1844, six, in 1845, two, in 1846, two, and in 1847, one. Of these thirty pictures, twenty are Italian, all apparently of the sixteenth or seventeenth centuries, except one, the "Doge Loredano," by Giovanni Bellini; three are Spanish, of the seventeenth century; six Dutch and Flemish, all of the seventeenth century, except the "Van Eyck," of the fifteenth; the remaining picture, the supposed "Holbein," is probably of the German school. All that the government has done, therefore, during a quarter of a century, is to add a few specimens, certainly good on the whole, of the later periods of four of the most accessible schools—the Italian, the Flemish, the Dutch, and the Spanish; schools in which we are most likely to make acquisitions by donations and bequests. Not that these purchases, generally speaking, were injudicious, but the fault is, that they should have been so very limited and of so exclusive a character. Let us see some more purchases like the "Van Eyck," the "Giovanni Bellini," and the "Francias," works not only highly interesting and instructive in themselves, but beautifully illustrating the progressive stages of Art; they show too that the children do not surpass their fathers in all things. There is a sentiment and truthfulness of representation in these early works which are but badly supplied by the technical dexterity and conventionalism of later generations.

These few purchased pictures, averaging little better than one picture per year, are a pretty fair representation of the general character of the Gallery. In the interval that these pictures were purchased, 146 have been presented or bequeathed to the Gallery, making an average of about six per year, which, however, is more than doubled by Mr. Vernon's donation.

The following is an epitome of the Gallery as it at present stands:—there are, including the Poussins and Claudes, 105 Italian pictures, fifty-one Dutch and Flemish, forty-four English, seven French, five Spanish, and two German. The Italian are by forty-one different masters, four of the fifteenth, twenty of the sixteenth, fifteen of the seventeenth, and two of the eighteenth centuries; the Dutch and Flemish are by twenty-six masters, one of the fifteenth, one of the sixteenth, twenty-three of the seventeenth, and one of the eighteenth centuries; the English are by sixteen masters, nine of the eighteenth, and seven of the nineteenth centuries; the French are by four masters, one of the seventeenth, and three of the eighteenth centuries; the Spanish by two masters, both of the seventeenth century; and the German by two, one of the sixteenth, and the other of the eighteenth centuries. Taking a summary view, therefore, we have the whole Art of Europe down to the close of the fifteenth century, represented by specimens of five masters of that century; we have specimens of twenty-two masters of the sixteenth century, forty-one of the seventeenth, sixteen of the eighteenth, and seven of the nineteenth centuries; in all, ninety-one masters; about one-tenth of the eminent painters of Italy alone, to say nothing of the numerous ranks of Spain, France, Germany, England, and the Netherlands.

But we do not wish it to be for a moment supposed, that, by this remark we imply any occasion for a complete picture gallery to contain specimens of all the good painters that have lived in the various parts of the world; this would be, in the first place, almost impracticable, and in the second, quite unnecessary. We should illustrate styles or schools, not men. There have been many able and distinguished painters in their time, who, as having merely followed in the tracks of others, must, as regards the history and progress of Art, be looked upon in the light of mere imitators, and their labours are accordingly fully represented in the works of their leaders, or *capiscuole*, as the Italians term them. There are a few leading names, belonging to every school in every generation, and it is the works of these men which should be sought to form a National Collection of Pictures. And though the works of these masters may in all essentials have considerable resemblance of character, there will always be a sufficient variety both of sentiment, and of the minor details of execution.

It is when we come to the special subdivisions of schools, that the deficiencies of the National Gallery become fully apparent. We have not a single specimen of the revival of Art in Italy. The earliest Italian picture in the collection would appear to be the "Virgin and Child with St. John," by Pietro Perugino; but this picture is by some attributed to that painter's pupil, Lo Spagna. The only other early pictures in the collection are —Leonardo da Vinci's "Christ arguing with the Pharisees," Bellini's "Doge," and the "Two Francias:" that is, one early work of each of the Florentine, Roman, and Venetian Schools, and two of the Bolognese, or rather one, for the two Francias are parts of the same altar-piece; the "Pietà" is the lunette of the other picture.

It would seem an incredible state of affairs, yet it is a fact, that the only *Florentine picture* of the sixteenth century in the National Gallery, is the indifferent "Holy Family" by Andrea del Sarto, and this is a bad specimen of the master. It may indeed be safely affirmed, that the School of Florence, the very nursery of the revival of modern Art, is not yet represented in our National Collection; and our misfortune can only be duly appreciated by a visit to the three Galleries of Florence —the Pitti Gallery, that of the Uffizj, and that of the Academy: the last contains an especially interesting collection of early Florentine pictures—the celebrated "Madonna" of Cimabue, formerly in the church of the Trinità; a "Holy Family" by Giotto, from the convent of Ognisanti; the "Virgin and other Saints," by Giottino; the "Coronation of the Virgin," by Taddeo Gaddi; the "Adoration of the Kings," by Gentile da Fabriano; a "Descent from the Cross," by Fra Angelico da Fiesole; a "Coronation of the Virgin," by Filippo Lippi;" another of the same subject by Sandro Botticelli; a "Nativity," by Domenico Ghirlandajo; another of the same subject by Lorenzo di Credi; an "Assumption of the Virgin," by Pietro Perugino; a picture of "Saints" from the Monastery of Vallambrosa, by Andrea del Sarto; with many other highly interesting works, among which may be mentioned the picture of the "Baptism of Christ" by Verocchio, in which his pupil Leonardo painted an angel with such success, that the master gave up painting in despair. Such a gallery may seem an anomalous collection for an academic school, to those who have been accustomed to hear only dogmatisms about form, colour, and chiaroscuro. However, notwithstanding all these evidences of Art, the Florentines of the sixteenth century, after the appearance of Michelangelo, discovered that their ancestors did not know how to paint; and instead of allowing these qualities of form, colour, and chiaroscuro to *adorn* the Art of their forefathers, they suffered them wholly to *supplant* it.

It is some few specimens of this early *sentimental* school, that we should wish to see on the walls of our National Gallery.

The Roman School is in very little better case than the Florentine; it is scarcely represented. The only Italian Schools that are fairly represented are the Venetian and the Bolognese. The Dutch School is also very fairly represented, considering the number of pictures in the collection. The Flemish is not so: of this school we have little more than the Rubenses. The Van Eyck is a gem of the highest class; and a few more early Flemish works would be most desirable. This picture by John Van Eyck, and which appears to be the painter's own portrait, for it is inscribed Johannes de Eyck *fuit hic*,* is the earliest work in the collection; it is dated 1434, when John Van Eyck was about forty years of age. The Spanish School is but slightly represented; and the French and German Schools may be said not to be represented at all. The works of the early schools of Cologne, Augsburg, and other German localities, are scarcely less interesting than the early works of the schools of Italy. The Munich Gallery, in which is now placed the celebrated Boisserée collection already referred to, gives an adequate idea of the excellence of these old German artists—Meisters Wilhelm and Stephan, of Cologne; Israel van Mekenen, Memling, and others. Of course it is becoming daily more difficult to meet with desirable works, and especially of the earlier masters; but opportunities must still occasionally occur, as long as property remains transferable. It is, however, very far from our purpose to suggest the propriety of purchasing *old* pictures only; we stand equally as much in need of some good specimens of the Roman and Florentine Schools of the sixteenth century. We are almost wholly without French and German specimens, and our examples of the Spanish Schools are likewise very far from sufficient. Some two or three valuable acquisitions might have been made at the recent sale of the late Mr. Wells's pictures.

Not the least interesting portion of a picture gallery would be a judicious selection of works of the nineteenth century. The exhibitions of France and Germany afford annual opportunities of making most desirable acquisitions, and at a comparatively moderate cost. Fortunately, through the munificence of Mr. Vernon, our gallery will in this respect, as regards England, be better provided for than in any other: the Vernon donation will give an excellent idea of the character of the English School in the early half of the nineteenth century.

Perhaps no step of our Government with regard to the Arts would be more popular than the making a selection of good works of the nineteenth century, both from at home and abroad, a prominent feature in our National Gallery. This principle has been long adopted in France, in Germany, and the Netherlands; and no other scheme could be devised, perhaps, that would do as much for the encouragement of the young painter, or the furtherance of Art. The exclusive partiality for *the old masters* is now happily declining; and we are beginning to discover that the labours of the day are constantly adding to our stock of capital works. There are pictures occasionally produced in Germany, in France, and in England, that would confer glory

* See the new *Catalogue*, Introduction, p. 5.

* See the new *Catalogue of the National Gallery*, p. 76.

on any school of Art; and we should not hail the purchase of a Raphael with more pleasure than the appearance of one of these excellent works upon the walls of our National Gallery. The influence and its consequences upon our School would be greater than the purchase of any number of old pictures. We refer to such pictures as those exhibited at the Royal Academy this year by Mr. Frost and Mr. Herbert; and the Schools of France and Germany exhibit many such works annually. Not that we would limit our purchases to such works as these, far from it, as long as there are such painters as Edwin Landseer, Clarkson Stanfield, Sidney Cooper, and many others, to furnish specimens of different classes.

We should wish to see the English School thoroughly represented in the National Gallery, from the time of Charles I. to the present day; this is demanding nothing unreasonable, and if from past experience such an anticipation may appear like a dream, it is still not so visionary but that it may some day be realised.

In a review of the English School we can scarcely go further back than Charles I., for before that time all Art undertakings were intrusted nearly exclusively to foreigners. In Charles's time we had several native artists of merit, though chiefly portrait-painters—as Jamesone, Dobson, Walker, Gibson the dwarf, Francis Barlow, Old Stone, &c.; these were followed by John Riley, Jonathan Richardson, Hudson, and others. The limited sphere in which these painters worked, renders an illustration of their labours of the more easy accomplishment; and as we frequently read of these men in books, we should know something about their works. Good specimens also of the painters of the close of the last century, the contemporaries of Hogarth and Reynolds, whom we have mentioned above, and who are wholly unrepresented in the Gallery, should succeed the works of the earlier masters. Such a collection, together with those we already possess, and the Vernon pictures, would make a very interesting gallery of the English School.

If such a course be practicable, many gaps in the English and in other Schools might be supplied by a judicious selection of some sixty or a hundred works from the pictures at Hampton Court. Good pictures are very little better than lost in that mere holiday promenade. Hampton Court is visited much more for the sake of its gardens than its paintings; and the utility of the really good pictures in that collection would be immensely enhanced by their removal to the National Gallery, not excepting the Cartoons themselves: the idea of these works being more liable to decay in London, is an idle fear. The real lovers of Art cannot always find time, if they felt inclined, to make a journey of some fourteen miles or more to view a good picture; and thus a very serious impediment is placed in the way of the only persons who could reap any real advantage from the Cartoons. We once on a fine summer's day watched for nearly two hours, to ascertain what attention the general public paid to these truly great works of Art; and for the whole of that time, with the single exception of a solitary youth who bestowed some twenty minutes upon them, all lounged leisurely along, simply taking the trouble to cast their eyes upon them as they sauntered through the gallery. A very different use would be made of them in the metropolis; they would be a constant warning to the painter that there were other elements of greatness than *form*, *colour*, and *chiaroscuro*: their form is not select, their colour is not true, and their chiaroscuro is likewise defective; yet there are no greater works.

We have now enumerated what the National Gallery *has*, and suggested what it *might have*; and it requires no great effort to perceive that a few Venetian, Bolognese, Dutch, Flemish, and English pictures, represent but poorly the universal Art-labour of man, such as it should be represented in an Institution worthy of being the *National* Gallery of a great people. Still, before this can possibly take place, however liberal we may be as individuals, we must *as a nation* contribute more than one thirteenth part of its average annual growth, *one picture per annum*, or it will be long indeed before our desires are realised; and we trust that the day is not far distant when the purchase of the new-born works of living artists will be recognised by the legislature as an especially legitimate source of its increase, whether in the provinces of history, *genre*, landscape, or still life.

It will be suggested that the want of funds will be an insurmountable impediment. There is no lack of funds, and there should be no want of them: *where there is a will there is a way*. No large funds are required: some five thousand a-year would do all that is necessary, and they would return a hundred fold in value if not in kind. Five thousand a-year! or even *ten!* what is it in an expenditure of fifty millions? Are none of these thousands laid out to less purpose? Can we not retrench a ten-thousandth part of our expenditure; *is it all so necessary?* About fifty thousand a-year have been lately annually voted for the British Museum. Why is this, but that the *Museum* is felt to be a necessity? And is the National Gallery not a necessity? Would it not do for the public one-twentieth or even one-tenth of the service performed by the Museum? A National Gallery is no mere luxurious whim; it is a necessity with a civilised people, if we may judge from the experience of past ages. The Egyptians, the Greeks, and the Romans, all had their galleries of works of Art, and expended enormous sums in their collection.

We read in Pliny, that already, so early as the eighth century before our era, a Lydian King paid a painter its weight in gold for a picture; and national collections appear to have been formed at this early period. The Egyptian temples were so many collections of works of Art; and Herodotus informs us, that in the sixth century Amasis, an Egyptian King, contributed such productions to a Greek temple, the Heraeum at Samos. It received at about nearly the same time a contribution from Asia, in the shape of a picture of the "Passage of the Army of Darius over the bridge of boats constructed for that king by Mandrocles across the Bosphorus." And six centuries later, this same temple was still so rich in paintings, that Strabo terms it a "picture gallery." Pictures and statues constituted a considerable portion of the votive offerings of the temples of Greece, many of which in the later periods had, according to Pausanias, distinct buildings or galleries attached to them for the efficient disposal of these numerous works of Art. The *Poecile* at Athens, established in the time of Cimon and Pericles, was virtually a picture gallery; the hall of the Propylæa was another; and the *Lesche* at Delphi has still a world reputation for its great paintings by Polygnotus. The temple of Minerva at Syracuse, which still exists in part, as a portion of the present cathedral, was the great National Gallery of the Sicilians. It was the plunder of this very temple that contributed mainly to the establishment of picture galleries at Rome, which became afterwards so conspicuous for its collections of works of Art; at the cost, however, of the almost complete spoliation of the remaining portion of the civilised world. Still the Romans did not plunder all the works of Art which adorned their capital. Julius Cæsar, according to Suetonius, purchased much at enormous outlays of money; Agrippa and Augustus followed the example. Alexandria too had its galleries of works of Greek Art; and the collection of Attalus III. at Perganum in Asia Minor, was very celebrated; it came afterwards, by the bequest of that king, to the Romans. The taste of Ptolemy III. of Egypt for works of Art was so well known, that Aratus, says Plutarch, wishing to induce him to join the Achæan League, purchased works of the Old Masters, especially those of Melanthus and Pamphilus, and sent them to Egypt as presents to Ptolemy, who in return sent Aratus a large sum of money. Ptolemy Soter, before this period, had employed agents in Greece to purchase works of Art for him. This Attalus III. was remarkable for his profuse expenditure in the collection of his pictures; he purchased many valuable works, which were dispersed in consequence of the sack of Corinth by Mummius; Pliny mentions the enormous prices he gave for some of the pictures of Aristides, as much as a hundred talents, upwards of 25,000*l.* for a single work. This was the amount also remitted by Augustus to the Coans for the "Venus Anadyomene" of Apelles. Extravagant as may seem to be the occasional prices of pictures given in the present day, we do not appear to have yet approached the enormous prices paid by the Romans and other ancient people.

The Romans not only had galleries, but they were accessible to the public, for Pliny in speaking of the Imperial Gallery on the Palatine, which was destroyed by fire in the time of Augustus, alludes to the panel on which were the contested *lines* of Apelles and Protogenes, as the general wonder of all, but especially of artists. Of course the Temple galleries were public, and many of the greatest collections were those of the temples; that of the Temple of Peace was a famous collection: it was likewise destroyed by fire; and this appears to have been the fate of nearly every great gallery or museum of antiquity,—of those of Rome, of those of Alexandria, and of those of Constantinople. A warning to us not to place our valuable collections in combustible fabrics, though it is a warning as yet almost universally disregarded.

Few of the great collections of antiquity survived the middle of the fifth century of our era, and though many efforts were made at the re-establishment of such sources of amusement and instruction, especially in the form of church decorations, through the iconoclastic disputes of the middle ages but very little was effected beyond the mosaics of the tribunes, until the revival of Art in modern times; when, in Italy at least, almost every public building was converted into a national gallery. The great activity, therefore, in collecting works of Art, which has distinguished European pursuits during the last two or three centuries, is but the revival of an established custom of all the most civilised people of antiquity; and we are only extremely late in following the general example. The very desire of establishing public collections of works of Art, is an evidence of a higher degree of civilisation; it is however little credit to the State when their formation is left almost entirely to the liberality of individuals. Such donations as Mr. Vernon's render it still more imperative on the legislature to give its co-operation towards the more complete development of our National Gallery, and we have already ventured to suggest how that may be done with most effect. The Government should act as the organizer, should contrive to draw the utmost advantage from the materials furnished by individual munificence; connect the various schools and periods by supplying the gaps which exist in regard to the illustration of the general progress, and the varieties in Art.

It is to be hoped no more thousands will be paid for Rubenses, Guidos, or Rembrandts until we have a better show of Florentine and Roman pictures, and a fair proportion of the works of the early masters, whether transalpine or cisalpine. The *money* value of a picture is not always its real value, and perhaps seldom so. Many circumstances might tend to raise the price of a picture at an auction to an amount beyond all reason disproportionate to its real merits or value. The secret of most high prices is the mere rivalry of a few wealthy collectors; they have a perfect right to do as they please with their money, and they know best what their money is worth to them. The agent of a nation, however, can never take part in such competitions, arising generally from a mere collection-mania, the offspring of a morbid and artificial taste, fostered by these competitions, but happily limited to the works of only a few masters.

Pictures that every body buys, are the very pictures which the Government need not buy, for these are the very works which we are sure to acquire by donation or bequest. Some attention to this principle we are certain would, in course of time, have the desired effect of making our National Gallery a very fair and general representation of all the various schools, and at a very small average cost. No works of Art, whatever may be their merits, will ever realise a high price, unless they are the common object of pursuit of collectors generally. This pursuit has been hitherto limited to a few masters of a certain period, and chiefly of the Venetian, Bolognese, Dutch and Flemish Schools; and this is easily explained,—collectors have purchased either to gratify their own peculiar tastes, or as an investment of money, or merely to do as others do. The private collector does not purchase either to form his taste, or for the sake of a mere æsthetical feeling of ascertaining and illustrating the various phases of the artistic mind. He simply consults his own predilection: while the agents of a nation must consult all possible predilections, arising from all possible sources—whether artistic, scientific, historical, religious, or social. Such a collection could not fail to prove a most valuable agent towards the general social advancement; there are few now who would deny "the moral of a picture."

Our strictures on the exclusive system, apply fully as much to the *rejection of presented or bequeathed works*, as to the selection of what the general market may afford. It is the duty of those who make these rejections to strictly divest themselves, in their decision, of everything approaching personal predilection; many a picture which has no charm for them may be delightful to others. They might reject the works of a painter simply because they may have been accustomed to very superior specimens of such master in their own collections; no such reason could be appreciated by the public, and every such rejection is a public loss. Nothing less than the most obvious worthlessness, both historically and artistically, could justify the rejection of any work of Art presented to the nation, more especially if of a school or a master wholly unrepresented in the Gallery. We are generally conscious of our predilections, and it is otherwise not difficult to ascertain whether we are deciding from the impulse of feeling or from the calm impression of judgment. Want of space, it is to be hoped, has never been the plea for the rejection of works, at the *Gallery* end of the building in Trafalgar Square. However it may hold good on the side of the Academy, it will never do on the other side. Though there may not be space for the immediate disposal of works presented, ample space must, and will in time be found for as many works as it will be desirable to place in one collection. There can be no difficulty in finding a temporary depository for any number of works. It is to be hoped, however, that that day is not far distant, when no temporary depository will be required; when we shall have a National Gallery of such ample dimensions, and such adequate contrivance that only a few days will be requisite for the systematic disposal of the largest donations: a gallery with apartments so arranged, that the mere name of the master shall immediately indicate the place allotted to his works.

Every picture gallery of any extent requires classification, not of the strictest kind, yet a systematic arrangement. The division of the various works into schools is scarcely sufficient, a mere classification of styles is likewise insufficient; something of both is required; works of an historical and poetic, or allegoric character, and portraits, may be arranged in schools, the very small works separately, in cabinets; for *genre* pictures, landscapes, and works in what is termed still-life, &c., the best arrangement is, perhaps, the classification of style, the division into schools being scarcely requisite, except the collection be on a very large scale: this is certain, that the larger the collection, the more necessity there is for systematic arrangement. Classification, again, requires an adequate construction of the locality in which the pictures are disposed; the more numerous the apartments the better; long galleries are fatiguing, and are ill suited for the classification of pictures. Moderate-sized apartments are the best, except for very large pictures, and side-lights are much better for small pictures than sky-lights. This fact is generally admitted: small, minutely executed pictures must be near the light. As sky-lights are not necessary, there is no necessity to have all the pictures on the same floor; and a large collection of pictures, therefore, may be disposed in a building covering a comparatively small piece of ground. The separate apartments should be so contrived that they are *not thoroughfares;* this is a provision of more importance than the first impression would suggest, and it is a provision very easily contrived. Again, we venture to suggest, that whoever the architect of the *New National Gallery* may be, that the authorities see that he design, *first* its *inside*, and then fit it with an *outside* afterwards, and that he be allowed on no account to make an *outside* first, and accommodate an inside to *that*.

One suggestion more and we have done; it is this, that in our *Château en Espagne* there should be set aside two or three apartments, as in the Louvre, for the copies of great works, celebrated frescos, and others, such as there is no possibility of possessing in any other form; for instance, the Prophets and Sybils of Michelangelo.

Such is our scheme for the future, and we do not despair, notwithstanding the past—Dum Spiramus Speramus.

CULTOR.

May 20, 1848.

THE WORKS OF W. MULREADY, R.A.

THE works of this celebrated painter have been collected, and are now exhibited in the great room of the Society of Arts in the Adelphi, forming the first of an institution of Annual Exhibitions to be opened there, with a view of assisting in the formation of a National Collection of the works of British Artists, as a prominent feature of the National Gallery. The funds arising from the Exhibition to be applied "firstly, in giving the artist whose works are exhibited a commission for a picture; and secondly, in the purchase of pictures already painted." This, therefore, supposes the works of living painters only; it is an admirable proposition, and ought to be highly advantageous to the National Gallery; but it must not be forgotten that there are never very many contemporaries whose works are worthy of forming in themselves an exhibition, and those of the rising school are rarely numerous enough; this restriction may therefore require revision if abuse is to be sufficiently guarded against. The numbers in the Catalogue amount to two hundred and eight, but a great portion of these consist of sketches and memoranda, with many inimitable studies from the life, in black and red chalk. The pictures are disposed in the great room, apart from the drawings, which are hung in one of the smaller rooms; an arrangement which, however seemly and expedient, is by no means so satisfactory to the inquiring artist (if he is at all to be considered in the arrangement), as if the preparatory sketches had been immediately associated with the ultimate pictures. It is most advantageous to an artist yet infirm of purpose, to trace the operations of a mind so resolutely industrious towards a given end as that of Mulready. Again, how much more valuable had been the arrangement, had it shown in consecutive series the works of successive years following in order? The history of a life is here before us, and the historians chronicle each year of that life; but there is a confusion in the sequence of its achievements which had better been avoided. Upon no occasion have we ever enjoyed an opportunity of seeing an Exhibition so interesting as this biographical series, which so perspicuously stories the progress of this very eminent painter. If all other examples were wanting of the excellence of our Modern Art, no one with any knowledge of the practice of Art would, on examination of these works, speak of the *inapproachable* qualities of the old masters. Mulready has, in the beginning of his career, asserted a principle to which he is faithful to the end. We have seen the greatest men bewildered by the emanations of others, in so far as even to change their own principles more than once. We do not here confound change with improvement. We have all heard of the many *styles* of this or that great painter; each of these changes arises from diffidence, but in the principle which Mulready has adopted, there has been no alteration. The differences which his works evince are those of progress, and in each we find the very best execution of which he was capable at each particular period. His love of colour is shown early, and his advancement to the richest and most brilliant associations of hue is most beautifully shown in his line of advancement to the latest triumphs in the inimitable "Wakefield" pictures. Colour he seems to have held sacred, and he has his reward accordingly in an acquisition of power in this quality, which no man ancient or modern has been gifted withal in any higher degree. His earliest works exhibit a depth and force which is found in the productions of others only after a life-time of severe study. His fixed determination may be discovered in each work, but it is not a monotonous repetition; the axiom is pure and orthodox, and though legibly written on the canvas, it does not importune the eye. The *ars celandæ artis* is a striking faculty in this painter, whose severe study and elaboration are only apparent on diligent inquiry. The grotesque has occupied much of the most serious business of his artistic life; even to the very last production he has exhibited, and in this—we now state a fact without any parallel in the history of Art—after a practice in painting, now approaching a period of half a century, there is not the slightest indication of that laxity and feebleness of manner into which all other men have lapsed, many even before having accomplished an Art career of half of that period. His vein of humour is fluent and truly original, and frequently qualified with an *arriere pensée* of gravity. But in pathetic or sentimental narrative Mulready is not less effective; indeed, since he has shown so much exquisite feeling in late works, we have been taught by them to lament that such enduring power with such susceptibilities, should be devoted to subject matter merely humourous. In the picture of "The Last In," there is a grace which has never before been given to this class of subject; and not less facetious and devoid of vulgarity is "The Butt:" when, however, we pass from even these to such works as "Sophia and Burchell," to "The Ford," "The Wedding Gown," or even the story of the Orphan and the Widow in "The Wolf and the Lamb"—we confess some surprise that the artist himself should yield rather to his quainter vein, than to the indulgence of that poetical conception of which he possesses a source so pure. The earliest of the works have been generally painted from picturesque old houses. It appears that in 1806 two of these were exhibited—"A Cottage," and "St. Peter's Well, in the Vestry of York Minster"—even in these the artist at once shows qualities never seen at a period so early. These were followed in 1807 by "A View in St. Albans," showing the well-known old church tower with some foreground houses. "Old houses in Lambeth" was painted in 1808, and in 1810 two charming compositions—"A Road-side Inn with horses baiting," and "Horses Baiting," both possessing the very best properties of the finest productions of the Northern Schools, which he has here followed. His first figure picture here is "The Rattle," painted in 1808; it is feeble in execution, but the sober and powerful treatment is beyond question—and in the same year the "Carpenter's Shop and Kitchen," a more determined essay, but still feeble in drawing, especially in the woman's arm. "The Barber's Shop" in 1811, shows a great step; and in the figure of the boy whose hair is being cut, we recognise the first point of humour to which the artist has yielded. "Punch," a picture painted in 1812, contains numerous figures, and is full of facetiæ. The picture is marked "unfinished;" but it is clear he has had much embarrassment in drawing, character, and composition. In 1813 was painted "Boys Fishing," admirable in everything, and showing a great step from the last picture. In this year and the preceding, he produced two beautiful small pictures, "The Mall—Kensington Gravel Pits," and "Near the Mall," simple in subject, but so extraordinary in execution and feeling, as to place them at once on a level with the very best productions of the kind that have ever been seen. The Academy studies of Mr. Mulready are finished with all the exquisite nicety of engraving: they are generally in black and red chalk; but here we see a method of study which, instead of relaxing as age increases, delights in the solution of the difficulties of the Art.

THE HAPPY MOTHER.

SIR R. WESTMACOTT, R.A.

THIS exceedingly beautiful group in marble, from the chisel of one of our most accomplished sculptors, was exhibited at the Royal Academy in 1825. It was intended as a companion to a previously executed work, entitled "The Distressed Mother," in the possession of the Marquis of Lansdowne, at Bowood, a duplicate of which forms the monument to Mrs. Warren in Westminster Abbey. The idea presented by the group before us is most exquisitely conveyed—that of the deep and quiet happiness with which the mother gazes on her noble boy: there is an eloquence in the perfect repose of the principal figure, which expresses more forcibly the feelings of maternal love than would any demonstration of the most excited action. How truly does she seem to adopt the words of the poet—

"Time on thine infant brow his withering hand may press,
He may do all but make me love thee less."

A display of life and playfulness might have been consistently introduced, but we question whether it would have been so effective, or told its tale of earnest affection with so much inward truth, as does the simple yet dignified attitude in which the sculptor has placed her. We cannot too highly commend the graceful proportions and admirable drawing of the group, especially in the figure of the child. It is altogether a work of the highest order of genius, such as few artists have equalled or could reach.

THE HAPPY MOTHER.

T. Corbould del.

PUBLISHED EXCLUSIVELY IN THE ART-UNION MONTHLY JOURNAL.

P. W. Tomkins, sculp.

Printed by Strutton & Barrow.

THE HISTORY OF COSTUME IN FRANCE.

THESE brief descriptions of costume—the continuation of which has been interrupted by the urgent pressure of other matter—we resume, fully impressed with a sense of the value of every communication on this subject to the inquiring student of Art. By the ever-wakeful spirit of archæological research everything in our own country is immediately available; but the facilities which proffer their aid in the cause of accuracy are, if not held forth in vain, at least not consulted so frequently as they should be, in evidence of which we may instance numerous anachronisms in works lately exhibited in Westminster Hall. However indulgently the possessors of valuable pictures may regard inconsistencies in the properties and equipments of given periods, and how far soever the highest qualities of Art may out-weigh the consideration of a conflict of dates in a work of Art, it behoves all artists who are engaged in public works, which must be subjected to the severest criticism of the well-read antiquarian,—works, of the errors of which the public claim a right to complain—it should, we say, be a stringent duty with the authors of such productions to place them above question on this score; since, for this kind of accuracy, no exertion of genius is necessary, being only a result of moderately diligent inquiry. It is by no means an example to be followed, that this or that great master painted his saints and heroes in suits of plate armour of the sixteenth century; all that can be said of them is, that they were extravagantly wrong, and had their works been correct in costume, they had, undoubtedly, been so much the more valuable—so much the more worthy of imitation. It is not enough that an artist study only the costumes of his own country, for, although European costume has always assimilated more or less, it has been more subject to change than that of other parts of the world; hence the advantage of an acquaintance with that of other nations is obvious. From the circumstance of the frequent demand for public works in France, the artists of that country have given a large share of their attention to costume, and those figures and groups which we now introduce are brought forward under acknowledged authority; and valuable as is the series, we can present only a selection, commencing with the twelfth century. The single figure is taken from the celebrated manuscript of Du Thillet, being copied from the statue which decorated the tomb of Louis VII. in the Abbey of Barbeau. This statue was coloured and gilded, and the colours which are employed by Du Thillet for each part of the dress are precisely those that appeared upon the figure. The costume differs from all others of the kind in a small degree only—the difference being in the sleeve of the under tunique, on the elbow of which is a square piece of embroidery, terminating in a small ornament at the corners; also, under the mantle, the body is crossed by a broad girdle, worn somewhat higher than usual. In the second group are shown costumes of persons of rank; the knight wears a mailed suit and a blazoned surcoat, and is armed with a pennoned lance—his helmet is fitted with the nasal. The cross-bowman in the same group is supplied from an ancient monument; he wears a mailed jack formed of deer-skin, a kind of defensive armour which Louis XII. subsequently caused to be worn by his archers. This jack was also known by the name of *gambeson*, and by other names, which were given to it with slight differences of fashion. The hood is formed of one piece, as is also the gorget: above this was worn a robe without sleeves, which, with a crossbow, completed the equipment. The third cut on this page shows a group of Templars, whose ample cloaks were white at first, perfectly plain, but subsequently with a red cross. When engaged in military expeditions their equipment was that of the period; but the white mantle was always conspicuous over their defensive armour. Their usual head covering was a small cap or beret. The subordinate brethren wore black mantles; and if the material were not procurable, it was understood they should wear the common stuff of the country they inhabited.

The first group on the page now before us affords other examples of the female costume—together with an example of the taste of that time among men of rank: these figures are after Beaunier. Le-

vesque de La Ravaliere has published some bas-reliefs representing various subjects taken from a Chivalrous romance—the figures being attired ac-

cording to the period of Louis le Gros. Among these appears a queen, who wears a robe which is buttoned in front—the sleeves are also buttoned from the elbow to the hand. The mantle, which is open at the sides to admit the passage of the hands, is ornamented with an ample collar, terminating in two points, and falling back, exposes the neck. The two figures on the left, at the bottom of this page, represent Blanche of Castille, and Margaret of Provençe; the former was the daughter of Alphonso IX., king of Castille, and wife of Louis VIII., surnamed the Lion. She wears a tunic, which descends to her feet, and over that a mantle of the same length, richly lined. Margaret of Provençe, whom St. Louis, at the age of nineteen, married at Sens in 1234, is represented with the royal mantle of France, which was purple, charged with golden fleurs-de-lis. Her tunic is red, with brown sleeves; it descends upon the ground, and in front shows only the ends of her shoes, which are pointed. Her head-dress is very extraordinary, and is liable to doubts of its truth. Another group on this page represents two *bourgeois* and a *bourgeoise*, figures which have been found in the manuscript of the miracles of St. Louis. One of these figures is copied from the tomb of Renaud de St. Vincent, citizen of Senlis, whose monument was still in existence at the end of the last century. This costume is composed of a long tunic with slit sleeves, over which is a mantle. The head covering is remarkable in shape. In the thirteenth century the women wore, as the men, their hair short, and divided into two masses, which fell on each side of the face and slightly curled. The wives of wealthy citizens wore a robe closely fitting the person, frequently enriched by an ornamented girdle; their surcoat, or mantle, was furred, and their head-dress was the chaperon, the beguin, and the veil. The last group upon this page consists of a troubadour and a page, copied from the manuscript of the miracles of St. Louis. The page rests upon a two-handed sword, a weapon of much later date than the period proposed; this, together with his plate-armour equipment of jambes and cuisses, would give rise to doubts of the period of the execution of these illustrations of this manuscript, if the figure be really as we have it here, derived from this source.

We are indebted to the troubadours for many valuable descriptions, which, but for them, had been wanting to us. These minstrels found royal, noble, and popular patronage in England; and, however offensive to a classic ear their conceits may sound, they yet contributed to purify the manners of their time. Archdeacon Walton of Oxford, Jeffrey of Monmouth, and Wace, as a translator, were the authors of our earliest romances, which constituted the only literature of their time, and were well adapted to the tastes of the period.

The minstrel was attired in a garment, as is seen in the cut, somewhat resembling a sacerdotal robe; a dress which was regarded with universal respect, as is attested by every page of the history of Europe. The profession of minstrelsy was followed by the younger sons and brothers of great families. The person of the minstrel was sacred, and the man who would outrage one singing the heroic and the tender lay was accounted a barbarian.

Every chivalric country had its minstrels who were highly considered by the great; these frequently gave largesses to scholars, to have their names celebrated in story.

The engraving above, representing St. Louis in regal state, is supplied from a painting on glass in the church of St. Louis at Poissy, and thus reproduced by Montfancon. This glass painting, which was executed long after the death of St. Louis, represented the Coronation of that Prince, and bore an inscription, mentioning the date of the ceremony and the names of the persons who were present. The King is seated, bearing in each hand a golden sceptre; he wears a purple mantle, charged with golden fleurs-de-lis. It was only in the thirteenth century that the royal effigies exhibited the mantle fastened in front, by means of a brooch, so as to cover both shoulders; upon occasions of coronation, however, out of respect to ancient usage, the mantle was still fastened on the right shoulder. The ordinary costume of Louis IX. was almost as simple as that of a citizen; wearing a plain doublet, a surcoat without sleeves, a black mantle without a hood, and generally, says Joinville, he wore a "bonnet de coton sur sa tête qui moult lui messied." The mounted figure in plate armour is intended to represent St. Louis in Palestine; it is supplied by the manuscript of the Miracles of St. Louis, but an examination of this suit shows it to be of the period of the perfection of plate armour, which, as a suit, was not completed until the time corresponding with the reign of our Richard II., the commencement of the fourteenth century. The group of two figures represents Henry of Metz receiving the oriflamme from the hands of St. Denis. They are derived from a painted window in the church of Nôtre Dame de Chartres. The oriflamme was a red banner attached to a staff, and cut in the manner shown in the engraving. Henry of Metz was Marshal of France, and is here represented in a complete suit of mail, his hood being thrown back upon his shoulders. This suit is perfect, even to the extremities, and it is to be remarked, that the defence for the hands is divided in the manner of a modern glove. Over the mail is worn a loose surcoat, on which is emblazoned the cross, traversed by a red baton—the type of his high office.

Willemin, in his work on French monuments, has reproduced some of the costumes of the thirteenth century, drawn in outline, from a very curious collection, and one well worthy of the attention of artists. It is the album or sketch-book of an artist of this period, of the name of Wilars de Honnecout, who has registered on its pages all the fantasies of his imagination—all the acquisitions of his experience. It therefore contains, with its religious and domestic subjects, which show the costume of the time, architectural designs and geometrical problems. The hair at this period was worn by men, short, divided on the forehead, and falling on the sides of the head and face in masses disposed in the form of the letter S; sometimes a tuft of hair was rolled on the forehead. The surcoat was common to both sexes, but that of the men was distinguished by its amplitude. It was furnished with a hood, an appendage in universal use during the thirteenth century. The caprice of the mode was particularly shown in the sleeves, which were lengthened, or shortened, worn close, or slit, or even entirely dismissed, according to the prevailing taste, but they were generally so disposed as to exhibit the garment or gown (*gonne*, as the French call it), which was worn beneath. According to the universal taste prevalent among the men, the women wore their hair short and parted, so as to fall in a mass on each side of the head. Their surcoat seemed another adoption from the male costume, deriving its name from being worn over the coat, robe, or gown. It was originally of great length, but was by degrees shortened, either in imitation of the blazoned surcoats of knights, or to show the richness of the apparel worn beneath. When worn long it was gathered below the middle to facilitate walking, and to show the quality of the material worn underneath. Subsequently it was cut in a manner to show the figure, and was ornamented with fur and other enrichments, many of which display much judgment and refined taste; for with the amount of barbarism which yet marked these times, there was a relief in the high regard had to all intellectual refinement—to all productions of elegant taste: hence these manuscripts on vellum highly ornamented with vignettes, which suppose a relish and demand for such works, are now infinitely more valuable than they were at the period of their execution, for to them we are indebted for the acquisition of many facts, that otherwise we had never ascertained. In these relics we find not only military, but also domestic life, illustrated in a manner which no verbal description could effect.

The monumental figure is of the fourteenth century, being that of Berthold de Wagner, from his tomb in the church of Schulz, in Alsace. He died in 1343, and it is supposed that his monument was placed soon after his decease. The head is defended by a bacinet, the name being derived from the word *bassin*, from its resemblance to a basin. The body is defended by the ordinary mailed tunic, which is entirely covered by his blazoned surcoat; this would appear from the folds to have been stuffed or gamboised, in order more effectually to protect the person. To this purpoint is fixed the mail hood which was worn under the bacinet, and near the left shoulder; also attached to the gambeson or purpoint is a chain, intended to shorten or lengthen another chain passed across the body, to sustain the dagger placed at the side; and which, although also attached to the hilt of the sword, performed no part in the support of that weapon, which was entirely dependent from the baldric—but its use was to prevent the entire loss of the sword, should it fall from the hand of the combatant. It will be remarked, that this suit of armour has knee-plates but no elbow-plates; yet it is not for its period an advanced example of mixed armour, that of our own country at the time being more perfect.

The subject, in continuation, leads to a consideration of the mixed armour of succeeding times—that composed of plates of metal added to the mail, until at length the entire plate suit was perfected, with all its changes of form; for very rarely do we find the suits alike in fashion and fabric.

THE KEITH MEDAL.

In the year 1820, Alexander Keith, Esq., of Dunottar, bequeathed to the Royal Society of Edinburgh the sum of 600*l*., the interest of which was to be expended upon a biennial prize to the author of the best treatise on a Scientific subject, read before the Society, and printed in its Transactions within the two years. The prize was to consist of a gold medal, valued at fifteen guineas, and the balance of the two years' interest in money. No very appropriate dies had been used for the medal previously to 1847, when the Council of the Royal Society, to their credit, determined, by private subscriptions among the Fellows, to defray the cost of new and proper dies; the Committee appointed to arrange the business deeming that the head of Napier, the illustrious inventor of Logarithms,

would form a fit subject for the obverse, applied to Mr. Peter Slater, whose fame as a sculptor in Edinburgh had been long established, and who was known to have executed a bust of the celebrated mathematician, for the Right Hon. Sir Alexander Johnstone, as well as the medallion for

his memorial in St. Cuthbert's church in the above city, for the necessary materials to place in the hands of the die-cutter. Mr. Slater forwarded to the Committee a finished wax medallion of the size of the medal, which he had already prepared for a similar object, and of which they gladly availed themselves. Mr. Slater has kindly transmitted a copy of the work, to enable us to engrave it for our Journal. As Mr. C. F. Carter of Birmingham had been engaged to execute the new dies, the Committee forwarded to him the medallion, with one or two engravings lent them by Mark Napier, Esq., the accomplished biographer of his illustrious ancestor. From these documents the fine head on the obverse was finished very much to the satisfaction of the Committee, and to the credit of Mr. Carter, who has completed a really fine work. The wreath on the reverse, which also contains an inscription expressive of the object of the medal, is likewise beautifully designed and delicately executed. The portrait of Napier, preserved in the University of Edinburgh, from which the bust, medallion, &c., have been principally taken, is undoubtedly genuine, having been presented to the University by the last Baroness of the name, though Napier himself was a member of the College of St. Andrews, where, it appears from the books, he matriculated in 1562-3. He died at his castle of Merchiston, in the neighbourhood of Edinburgh, in 1617, Old Style.

THE CAPITALIST-LABOURER.

THE basis of the economic errors which we have exposed in the papers on the relations between Employers and Employed, is that capital means money. But any fund industrially accumulated which can be applied to facilitate or extend production, is capital in the fullest sense of the word. Skill, which is a fund of knowledge accumulated by industry,—which is applicable to the increase and extension of production—which, when industrially invested, returns interest proportioned to its amount, in the shape of increased wages or profits, is as much capital as bullion or consols. The same may be said of taste, of mechanical facility acquired by practice—of every advantage arising from education, and even of moral character; each of these are funds accumulated industrially, and in a normal state of things, paying interest to their possessor when productively invested. The old aphorism—

> "When land is gone and money spent,
> Then learning is most excellent,"

if expressed in economic language, would state that learning will serve as a capital to him who does not possess capital in the form of an estate or a balance at his banker's.

No economist, save Jean Baptiste Say, has treated what we may call Intellectual and Moral Capital with the fulness and precision which the importance of the subject demands; and it is to this neglect that we may ascribe the neglect of that industrial training either in special manufactures, or in the sciences applicable to varied forms of industrial pursuit, for which Great Britain is unfortunately remarkable. Passing over this for the present, we come to the important consideration that there can be no natural hostility between capital and labour, because nearly every labourer is to a certain extent a capitalist. It is for this reason that the French system of solidarity is essentially false and unjust; it proposes an association in profits between capitalists and operatives; whereas the only possible association is a co-parcenary of capitalists.

It is singular that the error which we have pointed out should have misled such able men as M. Charles Duveyrier, Mr. Robert Chambers, and the latest writer on Political Economy, Mr. John Mill. They all represent the co-operative experiment tried in M. Leclaire's experiment as an instance "in which the whole capital belongs to an individual capitalist." Had not Charles Duveyrier contrived to infect Mr. John Mill with some of his Fourrierist notions, this able logician could not have fallen into a blunder so gross and palpable as to deprive him of all pretensions to rank as an authority in Economic Science. We shall state this boasted case of Solidarity as nearly as possible in Mr. Mill's own words.

M. Leclaire, an eminent house-painter in Paris, who resided at No. 11, Rue St. George's, employed on an average two hundred workmen, whom he paid in the usual manner by fixed wages or salaries. Those who are acquainted with the great and rapid progress of building in Paris, both in the erection of new edifices and in the decoration of ancient houses, will readily believe that M. Leclaire's business enjoyed the benefit of steady demand and assured profit. He found what every employer under such circumstances more or less finds, that there were "workmen whose indifference to his wishes was such, that they did not perform two-thirds of the work of which they were capable." Like many other masters, he was continually fretted by seeing his interests neglected, and he believed himself entitled to suppose that workmen are continually conspiring to ruin those from whom they derive their livelihood. He tried the effect of giving higher wages, and by this means he managed to obtain a body of excellent workmen who would not quit his service for that of any other employer, but who nevertheless were not free from those vices of waste and negligence which he had found so injurious to his property.

To remedy this state of things, he resolved to establish a yearly division of whatever surplus profits remained after paying the wages of the operative, the interest on invested capital, and a fair salary to himself as manager. The result was stated to be a vast improvement in the habits and the demeanour of his workmen, the assurance to Mr. Leclaire himself of a fixed salary fully equal to the average of his yearly profits, and a bonus at the end of the year, to each workman, of three hundred francs, (about twelve pounds), in addition to his regular wages.

When our attention was called to this statement by Mr. Charles Duveyrier we deemed the plan excellent, equitable, and capable of indefinite extension. Mr. Charles Duveyrier, as many of our readers know, is a gentleman of the most warm and generous feelings, possessing a ready wit, an eloquence of simple earnestness, and a most intense desire to consecrate his life to the advancement of humanity. The narrative, as given by him, was so fascinating and delightful as to produce that instinctive desire to believe, which very often becomes the foundation of implicit faith, if not absolute credulity. We resolved, at his request, to prepare a work on the subject, but previous to doing so we resolved, when we next visited Paris, to examine for ourselves the nature and the working of the system. It proved to be as complete a Utopia as ever entered the head of a fantastic visionary.

Of course we never could have regarded such an experiment as an instance "in which the *whole* capital belongs to an individual capitalist;" Mr. John Stuart Mill is probably the only person who ever bestowed a thought upon the subject that could have fallen into so perverse and ludicrous an absurdity; we regarded it as obviously and plainly a partnership between capital and capital—between capital in money and capital in skill; and we found, on examination, that this partnership was greatly facilitated,—we should, perhaps, rather say rendered possible, by this being a case in which the capital in money approximated to a *minimum*, and the capital in skill to a *maximum*. When this was once established, there was an end to all hopes of an indefinite extension and application of the system.

Everybody knows that a very large stock of paints, brushes, scaffolding and other implements may be had for a very small sum. Properly speaking, Mr. Leclaire was neither a capitalist nor a manufacturer; he was what the French call an *Entrepreneur* or Contractor, who furnished designs and received orders for decorating houses, and then engaged operatives to perform the work. We see, therefore, that the person brought forward to establish a strong case in favour of Solidarity, belongs to a class which, in all systems of Solidarity, it is proposed to abolish. This, to be sure, may appear a very trifling objection or a mere cavil to Fourrierists and Communists. We shall not dwell upon the inconsistency, but leave them to expound it as best they may; the important matter for us is to show the gross fallacy of asserting, as Mr. Mill does, that "the whole capital belonged to an individual capitalist." There was no such disposition as that between everything and nothing in the partnership; on the contrary, we have shown that the capital of the head of the firm was as small as it well could be in such a concern. Let us now examine the case of the other partners.

The house-decorators of Paris are a very superior class of artisans; they possess frequently a cultivated taste, great cleverness in design, much skill in managing the harmonies and contrasts of colours, and unrivalled tact in the mixing, grinding, and laying on of colour so as to produce, at once, the most brilliant tints and the most delicate shades. Some of the men in Mr. Leclaire's employment had no slight pretensions, as we happen to know, to rank as artists. We should be glad to know from Mr. Mill why he throws all those qualifications out of view, and sets down those decorators as men of no capital?

Finally, the experiment, though made under the most exceptionable and favourable circumstances, has signally failed. The time came when Mr. Leclaire met losses, and of these the operatives neither could nor would bear a part; the profits of past years, instead of being accumulated into a reserve-fund to meet the contingencies of reverse, had been divided and dispersed; the whole concern, we have been informed, is either bankrupt or broken up. And yet this is the instance which one of the most recent, and certainly one of the most dogmatic, of writers on Political Economy holds forth as an interesting and instructive example for general imitation. We sincerely trust that "the probable future of the Labouring Classes" will lead to a very different system from that propounded by Mr. Charles Duveyrier or Mr. John Stuart Mill.

The proper remedy for M. Leclaire to have adopted was to pay by the piece instead of by the day, for he would thus have enabled the capitalist-labourer to derive a fair rate of interest from the capital which he had invested in skill. There was an obvious injustice in an equal division of profits at the end of the year, for equal bonuses were thus necessarily given to different degrees of merit, and the motive to exertion and improvement was so far destroyed.

Finally, M. Leclaire's system, instead of being a novelty pointing to a future, was a revival of an antiquated past custom, which we find lingering in all the localities and employments belonging to the rudest stages of industry. The co-operative system and equal division of profits is common in agriculture, where there are pauper peasants; in fisheries, where there are pauper fishermen; and in manufactories, where jobs are undertaken by pauper contractors. Mr. Mill must have neglected the most essential of all studies for a political economist, the history of the Industrial Progress of Nations, when he mistakes a past that has been abandoned, for a future to which we are tending. The co-operative system and the division of profits, was that of the early trading companies and the buccaneers; the story of Whittington might have reminded him of a time when every clerk and servant in a merchant's employment sent out his venture to swell the exported cargo, and received his share of the imported returns. The system is still practised by the poor peasants of Auvergne when they unite to till their ground in common; by the Indians of North America when they combine to chase the buffalo; by the fishermen on the west coast of Ireland who have not yet obtained capitalist employers; by the backwoodsmen in North America; and by countless associations of beggars, as is abundantly shown in the records of the Mendicity Institution.

We look for progress from the cause which all experience shows to have been the only source of national or individual advancement, the substitution of skilled for unskilled labour. We wish to see operatives raised more and more to the rank of capitalists by the development of their tastes, the increase of their knowledge, and the enlargement of their minds. It is not the least cause of our preference for the competitive system, that it stimulates to improvement by the most powerful of all human motives, that of self-interest. If evils have arisen from the existence of large capitals, counteract them by creating a number of small capitals; raise the operative, but do not depress the employer; strengthen the poor, but do not weaken the rich; increase the capital of the employed, but do not strike at the capital of the employer.

In all these discussions we have felt that the theories of the Communists, and the more numerous and more dangerous class the semi-Communists, perilous as they are to all classes of capitalist-labourers, are most of all so to the designers and the decorators, who have most largely invested their capital in skill and taste, and whose labours in acquiring that capital are least known to the generality of mankind. The ignorant masses are utterly unable to appreciate mental labour, and they therefore exclaim with bitterness against what they believe to be its disproportionate remuneration. M. Leclaire's profits as an *entrepreneur*, doubtless, did appear most disproportionate to his journeymen, and they only tried to equalise the distribution by giving as little work as they could possibly help for their four francs per day. In their view he led a very pleasant life, merely walking about from the house of one nobleman or gentleman to another, listening to hints of ornament suggested by the titled, the wealthy, and the beautiful. They took not into account the long labours of training by which he was enabled to estimate the effects and the practicability of such suggestions; and as little did they think of the mental toil necessary to form all the combinations necessary to their realisation and execution.

There is a school of economists too much disposed to fall into the vulgar error of confining their attention to the physical agencies of production and neglecting the intellectual. It must, however, be confessed, that the physical agencies are gross and palpable, while the intellectual escape human ken. Men are too apt to give an unwarrantable extension to the aphorism, *De non apparentibus, et non existentibus eadem, est ratio.* How few are able to form any estimate of the cares and toils and laborious calculations of the head of a large establishment; it is because their amount is not known that their reward is grudged. Where such feelings

prevail, the artistic operative is sure to suffer. The weaver murmurs because the person who produced the design is paid a larger sum than he who wrought it; just as we have heard operatives complain that the overseers received larger wages than the actual workmen. A manufacturer of our acquaintance once listened to the cry; he raised the wages of his workmen and diminished those of the overseers; the result was that both neglected their duty, and had he not reverted to the old system, both must have become bankrupt.

We sincerely regret to find the exploded nonsense of the Organisation of Labour revived by a gentleman of such intelligence as Mr. Mill, and one who has displayed considerable power and acuteness in discussing other parts of economic science. Like Louis Blanc, he leaves no place for Art, Design, or Contrivance in his hierarchy of labour. With him knowledge, intelligence, skill, and taste take not the rank of capital; the labourer is still a labourer, whether he works with the mind or with the fingers; and operatives, whether engaged in design or in the realisation of design, are "hewers of wood and drawers of water." Such monstrous generalisation resembles more the ravings of an excited Chartist than the reasonings of a sober philosopher.

The operative who has invested his labour in acquiring knowledge of his business, aptitude for his peculiar pursuit, even if it be no more than manual dexterity or mechanical facility, is a capitalist to the extent of his investment and acquirements, and is to the full as much interested in maintaining the rights of property and social order as if his capital had assumed the form of land or money. Indeed, he is more so; the productiveness of the land will remain, and money will continue to be transferable in a period of social disorganisation and confusion, but when such a state of things arises, the operative encounters the danger of a cessation of demand for the products of his special aptitude. This has been the case in Paris. There is no demand for Design, for Taste, or for Skill in the *Ateliers Nationaux*; there, indeed, all are equally "hewers of wood and drawers of water," without any such distinction as we find among the operatives of England.

And here we may remark, that the views which we put forth three months ago on the economic and artistic effects of the late French Revolution have been realised to the very letter; while every one of Mr. Mill's speculations on the probable results of his co-operative system and his "Organisation of Industry," have been decisively refuted by the lamentable example of France. It is truly grievous to find men with heads on their shoulders and beards on their chins describing a return to barbarism as an advance in civilisation. But Mr. Mill may rest assured that the vapid sentimentality of Jean Jacques Rousseau will not pass for sound philosophy in the nineteenth century; and that he will require to exert more scientific cookery than he has yet displayed to render the theories of Louis Blanc or even the fanciful speculations of the amiable Charles Duveyrier palatable to English taste.

The strength of England lies in its capitalist-labourers more than in its physical capital. They form a gradation of ranks between the class of labourers and the class of moneyed capitalists sufficiently numerous and sufficiently strong to prevent the one class from ever being set in hostile array against each other. There is no "widening and embittering feud," as Mr. Mill asserts, between the class of labourers and the class of capitalists. It is utterly impossible that there could be such a feud, when so many of the labourers are themselves capitalists. There is no country in the world where there is less real separation of class than in England, and there never was a period in English history when that separation was less than it is at the present hour. It is quite true that the distance which separates the richest from the poorest has been increased; but the interval has been filled up by graduated fortunes ranging from the highest point of the standard down to zero. At the point where moneyed capital begins to diminish rapidly, intellectual capital and moral power takes its place, and the subordination goes on regularly until we reach the zero of indolence, ignorance, incapacity, and pauperism. A zero there must ever be in society until men become angels, and angels gods. We wish that Mr. Mill would act as fairly as Louis Blanc, and set forth his plan for the organisation of labour and equitable division of profits. Where would he commence his system of partnership? There is a most valuable class of men in society, who place all their property within a ring fence at the moment they put on their hats. They pass their lives "in the service and for the benefit of others;" and yet Mr. Mill would not venture to call them "hewers of wood and drawers of water," for the class would include artists, literary men, the editors and conductors of public journals, and even Mr. Mill himself, seeing that his services, which are for the benefit of the East India Company, are paid by a fixed salary, without any participation in the profits obtained by the Lords of Leadenhall Street.

Mr. Mill declares that men "will be less and less willing to co-operate as subordinate agents in any work when they have no interest in the result." Every cognisable fact in society refutes this preposterous position. The division of labour in most forms of production multiplies the processes between incipiency and result to such an extent that the "subordinate agents" in the intermediate stages can know nothing about the result, and can consequently feel no interest in it. He adds, "It will be more and more difficult to obtain the best workpeople or the best services of any work-people except on conditions similar to those of M. Leclaire;" conditions, be it remembered, that broke down completely in the experiment. But does Mr. Mill mean seriously to assure us that the *Times* will be unable to command an efficient staff of reporters, unless these gentlemen be admitted to a share in the profits of the paper? that magazines and periodicals will find no contributors unless the publishers, in addition to paying a stipulated price, make an equitable distribution of profits besides? Is the man so utterly ignorant of business as to suppose that profit is the invariable rule, and that loss never appears as an exception? He might just as well say that the tailor will not make our coats unless we contrive that he shall share in the comfort of wearing them, or that the brewer will not supply ale unless invited to take a share in the drinking.

Such philosophy belongs to that insurrection of physical force against the supremacy of Mind, which is now, and will, for some months to come, be the scourge of Europe. The physical agent has no right to any portion of such profits as have resulted exclusively from the direction of the conducting mind; such a claim is as unjust in morals as it is false in economic science. The operative has every right to a fair profit on his capital, but he has no earthly claim to the profit derived from the capital of others; but, according to the common fallacy, "he has a right, because the capital would not be productive without his labour." Well, this article could not be written without paper, but has the servant who brought this paper into our study any right to participate in the payment we receive for the contribution?

We have had some experience in the working of joint-stock companies, and we are by no means impressed with any admiration of extended partnerships. The co-parcenary system of land, wherever it exists, is a perfect nuisance; and the prevalence of the practice is, we believe, one of the chief causes of the low condition of the Irish fisheries. But there is a legal difficulty which Mr. Mill has left out of sight—the act of a partner is binding on the firm. Will an employer consent to risk the hazard of partnership with every operative that enters his concern? Debts between partners are irrecoverable at common law; and we doubt whether operatives would like that their only means of recovering wages should be an expensive suit in equity.

We are as anxious for elevating the physical as well as the mental and moral condition of the working classes as any one can be, but we protest strongly against all exaggerations of their condition. The operatives of England, even the lowest grade, are not mere "hewers of wood and drawers of water;" they have shared more largely in the advantages of progress than any other class of society; in the command of physical comforts, in moral respectability, in mental improvement, and in social importance they are infinitely superior to those of their own class in any part of Europe, and still more to those of a similar class in England during the last century. A great deal of the commiseration expressed for them by pseudo-philanthropists is but disguised contempt, and there are many among them sufficiently shrewd to detect the imposition.

The two plans of improvement proposed for the operatives, may be described as turning on either production or distribution. The economist urges the increase, the improvement, and the extension of production, since thus the wealth of individuals and the common stock of the country is enlarged, and a reserved fund established to meet the contingency of checks and reverses. The sentimentalist proposes that a system of distribution should be adopted, which should secure to the operatives larger gains and more extended comforts than they at present enjoy. But the sentimentalist forgets, that, if you distribute faster than you produce, you will have entered on an exhaustive process, advancing with a uniformly accelerated ratio, of which it is not difficult to foresee the end; in just the same proportion as the fund to be distributed becomes "small by degrees and beautifully less," will be found that the claimants for shares become multiplied, and at the same time reproduction, which has to supply the fund, begins to illustrate the theory of vanishing fractions. It is easy to see that under such circumstances Establishments and Societies must soon be brought to a dead lock. An American poet says

> "That all who give way to these Socialist tricks,
> Will be placed in a pretty particular fix."

The French have reached this "pretty particular fix" already, simply by adopting what Mr. Mill sets forth as the highest beatitude of human society. There is an end of the manufacture of articles ministering to luxury and taste in France, for many a long day. Gastronomic skill is becoming the tradition of a bygone age; artificial flowers

> "Are born to blush unseen,
> And waste their 'beauty where no gazers stare;'"

The "gems of purest ray serene" might just as well be in "the dark unfathomed caves of ocean," as in the shops of jewellers, whose doors are never darkened by the shadow of a customer. Hervieu and Potard, whose splendid collection of ribbons attracted more of our fair countrywomen to their establishment than their rancorous hostility to everything English repelled, if an English customer appeared in the solitude of their deserted warerooms, would deem it

> "At once an honour and a duty
> To kiss the shadow of her shoe-tie;"

the Rue (ci-devant) Royale, has lost its prosperity with its name; the Rue de la Paix has the peace within its shops which the Roman historian identified with solitude; Delisle's Noveltics are fast passing into the category of antiquities; and the *Passages* have as little trade as the Catacombs. This desolation is not the result of the political Revolution which has been consummated; it has been almost wholly caused by the social Revolution which has been attempted, and which has been commended to us on the high authority of Mr. John Stuart Mill. Truly it was time for our Journal to take up the cause of Economic Science, when all Art, all improvement, all progress and all trade, were thus directly assailed by the latest writer on Political Economy.

ETCHINGS OF ANCIENT PICTURESQUE BUILDINGS.*

THE re-appearance of this truly beautiful work in a collected form, and at a price which places it within the reach of many to whom it has hitherto been inaccessible, will be a source of sincere gratification to every lover of the rich and beautiful architectural antiquities abounding in this country. Since foreign travel has become almost the business of every man of leisure or of professional acquirement, it has been too much the practice to extol all that is seen abroad at the expense of what is to be met with at home; yet, perhaps, there is no portion of the civilised globe so full of historical recollections associated with the existing memorials of the past—so rich in the picturesque grandeur of departed glory—so replete with intense interest to those who would commune with bygone ages—as Great Britain.

* "Wanderings and Pencillings among Ruins of the Olden Time:" a Series of Seventy-three Etchings, by George Cuitt, Esq., with descriptive letter-press. Royal folio. London: Published by M. A. Nattali.

Few can travel through the length and breadth of our country without feeling the truth of the poet's observation—

> "I do love those ancient ruins;
> We never tread upon them, but we set
> Our foot upon some reverend history."

It would not be difficult to assign a reason why so large a portion of the magnificent structures reared by the piety and patriotism of our forefathers, have been allowed to moulder to premature decay, and leave us nought but mighty fragments—yet fragments so exquisite in their proportions, and so profusely yet appropriately decorated, as to serve as models for all after times, while they convince us that at the period of their erection there were "giants in those days." The spoliation of the monasteries and abbeys by Henry VIII., and the confiscation of the revenues by which they were supported, paved the way for their ultimate destruction, consummated by the fanaticism and lukewarmness of succeeding generations. Yet while the conscientious worshipper of the Romish church, and the antiquarian learned in ecclesiastical literature, mourn over the "waste places of the land," the lover of the picturesque sees in their solitude and comparative desolation far more to admire than if presented to him in all their original grandeur and massive stateliness; nay, we much question whether the noble ruins of Gothic architecture erected at a period absurdly termed the "dark ages," are not calculated to elicit deeper feelings of reverential awe, and to leave a more impressive charm on the memory, than the finest monuments of Greece or Rome. For these can be seen only in their entire and naked solitude on the barren rock, or arid sands, or amid dwellings which, by their incongruity or ugliness, cast a shadow over the beauty that companions them, and dispel the illusion pervading the spectator's mind; but the glorious relics we find illustrated in the book before us, are endued with graceful attractions from the very localities in which they are placed, and the objects by which they are surrounded. Standing in the loveliest parts of our island, embosomed in trees almost as aged as themselves, often reflected in the deep river or rapid stream, they form of themselves pictures requiring nothing to render them complete; and asking only the skilful hand of the artist to transfer the various scenes, as time and nature have made them, to his sketch-book or his canvas. This Mr. Cuitt has felt, and in such a spirit he has executed his task.

The title of the volume sufficiently designates its contents, which are, in fact, the gleanings of an artist's portfolio—sketches of some of the noblest and most interesting relics of the Middle Ages, made in various excursions during a period of nearly a quarter of a century of a life devoted to the study of the picturesque. The loveliest portions of England, the vicinity of the Lakes, and the wilder scenery of the Welsh districts, form prominent features in the publication, which may naturally be divided into four parts; whereof the Ecclesiastical Remains — the ancient Religious Houses, on account of the beauty of their architecture, as well as for the historical recollections they call forth, claim priority of notice.

The first plate introduces us to the celebrated oratory, known as the "Stone-pulpit," in the wall of Shrewsbury Abbey; an unrivalled specimen of the decorated style, ornamented with finely painted openings, and crowned with trefoil arches deeply moulded. This subject is followed by twenty-four etchings of the renowned Yorkshire Abbeys,—Fountains, Rievaulx, Kirkstall, Byland, Kirkham, St. Mary's, Easby, Bolton, &c., variously treated. Each view is accompanied by letter-press description, historical, topographical, and legendary; the architectural details and admeasurements are, in most cases, added, so as to render the work really valuable to the professional student; while, from the entire absence of all technicalities, the information given is equally interesting to the general reader.

Succeeding the Abbeys of Yorkshire is a view of that unique and beautiful relic of Tudor architecture, "St. Winifred's Well," better known by the title of "Holywell," from which the little town of that name in Flintshire was so called; followed by a detailed description of the ecclesiastical remains in the ancient city of Chester; St. John's, with its Saxon arches, and the Cathedral, the greater portion of which was either repaired or rebuilt by Abbot Ripley in 1485. The plates illustrating this portion of the book are doubly valuable, as in Mr. Britton's splendid work on the English Cathedrals, Chester was omitted; and the scale of Mr. Cuitt's etchings (about nine inches by ten), in these subjects, although many of the others are considerably larger, allows full scope for the details of the exquisite traceries which adorn this venerable pile.

The second portion of the work before us is devoted to Old Street scenery: it contains ten plates of ancient timber houses in Chester; a city which, above all others, abounds with the most varied, as well as numerous specimens of this kind of domestic architecture. We have, consequently, depicted the "Rows" or galleries running through the principal streets, which Mr. Pennant supposed to have been derived from the Romans, by whom they were styled *vestibula*, and were used as waiting-places, where servants were accustomed to rest while their masters paid visits; other writers, however, affirm that these galleries were built to protect the citizens' houses from the incursions of the Welsh, as from their elevated position the inhabitants with their long pikes were the better enabled to repel an attack. We think this the more reasonable supposition, inasmuch as they are not to be met with in any other city or town of Great Britain. The examples selected by Mr. Cuitt are arranged chronologically from the reign of Henry VIII. to that of Charles II., when twisted columns and balustrades replaced the plain and naked wooden frames of the Puritans.

The third division of the book illustrates the military architecture of the Middle Ages, and the examples selected for this purpose include the castles of Kenilworth, Conway, Caernarvon, and Denbigh. Of the first, so distinguished for its highly picturesque character, two beautiful engravings are given, and a lengthened account of its history is added; from the latter we learn, that when in the possession of Dudley, Elizabeth's favourite, he expended upwards of 60,000*l.* in repairing and beautifying it. There is a fine etching of the Oriel Chamber in the Queen's Tower, Conway Castle, in which the unfortunate Edward II. was born. The rich and mellow light thrown by the engraver on the ruins of Caernarvon and Denbigh Castles are equal to any effect by the elder Piranesi.

The concluding part is devoted to subjects strictly picturesque, of which the Vallies of Llangollen, Machynnleth, and Dolgelly, in Wales; Bonsondale, Hackfall, and Wensley, in England; the celebrated Oak of Nannau—the "Spirit's Blasted Tree" of Sir Walter Scott, and moss-covered mills and farmhouses have furnished the artist with most successful materials for the exercise of his *burin*, which bears ample testimony to the taste and skill displayed by Mr. Cuitt in the management of light and shade. Many of the small subjects are beautiful little "bits," which might have issued from the gravers of Rembrandt or Ruysdael.

We believe that this series of etchings by Mr. Cuitt is but little known, yet we shall be greatly mistaken if, in its present form, it does not attract very general admiration. In accuracy of architectural detail, it equals the somewhat similar works of Coney and Cotman, while in pictorial effect it greatly surpasses them. It is, therefore, somewhat surprising that the author's reputation has hitherto been confined almost entirely to the localities which he has so beautifully illustrated, and that his name has not yet been recorded on the list of those whose pencils have caused the magnificent antiquities of our native land to be revered by every lover of the beautiful. With a mind strongly imbued with a fine feeling for the picturesque, he evinces a judicious discrimination in the selection of his subjects, and a power to use them to the best advantage. His touch is free and bold in those portions requiring firmness and forcible development; while he shows extreme delicacy wherever such treatment is essential. We need only refer to a few of the plates to confirm these opinions, such as the "Refectory at Kirkstall," "Old Houses in Lamb Row, Chester," "Fountains Hall," the "Nave," and the "Western Entrance of Rievaulx Abbey," and the "Eagle Tower of Caernarvon Castle." The descriptive letter-press accompanying the plates, describing the history of the various edifices and localities, is highly interesting, being culled from the best authorities, and interspersed with sensible observations and judicious reflections. In fact, we have not seen for a long time a more elegant volume of its class, nor one more creditable to the publisher for the style in which it is produced.

THE SOCIETY OF ARTS.

We have frequently had occasion, of late, to remark upon the proceedings of the Society of Arts, and have rejoiced to see that venerable body shaking off the sloth which for so many years has characterised it, and promising by renewed activity greatly to extend its sphere of usefulness. We have seen, with every feeling of sympathy for such an undertaking, the Society of Arts join with other institutions in endeavouring to nurture and cherish the cause of Decorative Art in this country, nor have we neglected to offer our meed of praise to the judicious energy and good-will of the Society's Secretary, Mr. Scott Russell, who has done so much to increase the unanimity of sentiment and to overcome the commercial scruples of our manufacturers.

The Exhibitions of select objects of Decorative Art in John Street, during the last two years, have been assisted by the co-operation of a considerable number of manufacturers of high standing and reputation, and have succeeded in bringing together a number of works of merit in different departments—though only a small portion in comparison with those which are constantly emanating from the efforts of British industry and perseverance. The first Exhibition was attended by 20,000, and the second by 70,000 persons.

All this alone would show a determination to do well on the part of the Society, were it not even the case that other projects of magnitude have been undertaken by it—viz., that of endeavouring to secure for the public a more extensive *locale* for the Exhibition of industrial performances, and to found a National Collection of the works of the greatest living artists of England, commencing with those of Mulready.

Another scheme of a most praiseworthy character to which the Society has proposed to dedicate part of its resources, has been that of offering premiums, of sums varying from three to thirty guineas, to artists for decorative designs for subjects specified by the Committee of Arts and Manufactures, in many cases accompanied by promises of the gold or silver medal in proportion to the importance of the classes suggested. No mode could be better adapted for encouraging rising talent, more judicious for extending the name and fame of artists who depend upon public patronage, or more consistent with the principles of a Society, which thus speaks:—"The objects of the Society harmonise with those of the Government School of Design. The object of the latter is to give elementary education to youths, in order to qualify them afterwards to become constructors of designs for practical purposes. The instruction once received, it is our object to foster into successful and matured effect. Where the School of Design ends, we begin. The School teaches the principles of design, we test the means of its application to practical use. The Schools of Design are intended to make the students acquainted with principles of Art; our efforts are intended to introduce them to employers and customers by distinguishing their merit in making them better known."

Last year a prospectus was issued by the Society of Arts inviting junior artists, and designers in particular, to devote some attention to the production of original designs for various species of Art-manufacture, and to send in the latter to the Secretary in competition for the different sums and prizes specified. No conditions were made to these invitations; no doubts or misgivings arose in the public mind as to the integrity or good faith of the conductors of the Society of Arts, a body of long and high standing, which has been upon numerous occasions productive of considerable good, and is now honoured by the Presidency of His Royal Highness Prince Albert. Every one was persuaded that the Society would feel bound strictly to perform what it had promised, and that in every case the best design (even if only out of two or three for each department suggested), would be entitled to the premium voluntarily offered. But when the time came for adjudicating upon the respective merits of the designs sent in, how different was the mode pursued by the Committee of Arts and Manufactures!

They at length determined that the designs received, with very trifling exceptions, did not deserve the promised prizes, and they therefore chose either entirely to withhold them, giving no recompense to the artists who had laboured under a fallacious

hope, or to portion out certain small sums of money in the light of rewards, substituted for the original premiums. General and individual dissatisfaction ensued. A proceeding by which the toil of weeks may in some instances have been rewarded by a guinea, instead of thirty or forty, to which the young aspirant perhaps ardently looked forward, was unwelcome to competitors and distasteful to public justice. Where was that encouragement of youthful talent, struggling with the first glimpse of popularity, and so warmly espoused by the Society? Where the honour that would rather over-remunerate a well-meant effort, even though less successful than might have been desirable, than stoop to deviate from a word once expressed and promulgated? The public looked on disapprovingly, and it seemed as though the conductors of this portion at least of the Society's doings had parted with "that union of good feeling and co-operative genius which," in the words of the Society, "*it is wont to incarnate to itself in the person of Felix Summerly.*" We quote the paragraph, which certainly exhibits a sad want of good taste, if indeed it be not amenable to a still more condemnatory term.* There appeared to be a prevalent impression that the judges to whom it had been left to treat of the comparative merits of the several designs, had been actuated by personal motives, and had endeavoured to favour a particular clique of designers by representing designs from every other source as utterly valueless and contemptible.

However, a second prospectus was issued for the present year, it being understood that greater liberality would be evinced by the Society, and a more genuine spirit of equity practised in the selection of particular designs as deserving the specified rewards. But a clause upon this occasion was added, partly, as it would seem, to account for the mode of proceeding on the former occasion to which we have alluded, and partly as a kind of excuse for the future. The clause ran thus: "The Society expressly reserves power, in all cases, of giving such part only of any premium as the performance shall be adjudged to deserve, or of withholding the whole. The candidates however are assured, that the Society will judge liberally of their claims." In consideration of the hope thus held out to young men confident of their ability, the offer of the Society was so warmly responded to, that a vast number of original designs found places in the Rooms of the Society, out of which some were hung up for public inspection, and others put by unmentioned and unknown. Yet by the manner in which the adjudication has, however, recently been conducted, the suspicions of last year have been rather increased than removed. In the class of original designs for decorations, the number of drawings sent in must have been very considerable, though for some of the objects suggested, no designs made their appearance. Many of them were full of merit, and showed among students an evidently improving taste, and extending knowledge of the principles of design. Yet out of twenty-nine subjects proposed by the Society, only four have gained prizes and five only have been rewarded, while the mass of designs from which the Committee had an opportunity of making selections was unprecedentedly large. In the prize list, W. T. Seddon has received, for his design for a sideboard, the silver medal and 20*l.*; Mr. S. Bendixen, for his circular compartment of children, the silver medal and 5*l.*; Mr. W. Smith, for his model of a bracket, the silver medal and 5*l.*; and Mr. B. Farmer, for his ornamental arrangement of the white lily, the silver medal and 2*l.* And in the list of rewards we find the following: Mr. H. Maye, for his design for a finger-plate, gained a present of books; Mr. Allen, for his design for the enrichment of folding-doors, 10*l.*; Mr. Collman, for his design for a sideboard, 5*l.*; Mr. T. Browne, for his circular compartment of children, 3*l.* 3*s.*; and Mr. H. Fitz-Cook, for his design for a chandelier, 2*l.* 2*s.*—making a total of 52*l.* 5*s.* distributed, instead of the 246*l.* promised; leaving a surplus in the hands of the Society of just 193*l.* 15*s.*, to say nothing of that arising from the gold and silver medals, which have absolutely been withheld in masses. It is, however, here necessary to repeat, that designs were not sent in for the whole of the twenty-nine subjects proposed by the Society.

Under circumstances like these, it must be evident there is something wrong, if not in the government of the Society of Arts at the present time, at least in that part of its jurisdiction which refers to the class of Arts and Manufactures. It may possibly be, that the umpires elected to the office of awarding prizes are incompetent, from want of practical experience, to divide justly and honourably the worthy from the unworthy; it may be that, for reasons which we are at a loss to understand, they are careless of the reputation and good name of the Institution whose servants they are, and are not animated with that enthusiasm in favour of the liberal encouragement of rising talent and industry, which forms so strikingly noble a feature in the reports of the Society from which we have already given an extract. It may be, and we much fear it is, that the Society is too subject to the domination of some, by whom it is rendered a tool subservient to the whims and inclinations of private and individual speculation.

The Society may possibly complain that their prospectuses have not been answered by the most able artists and designers, and that those who stand at the summit of their art have hung back without contributing anything. But if this be the fact, how easily is it to be accounted for. The first prospectus, containing no doubtful clause, was neither well circulated, nor by other means made sufficiently well known; while the uncertainty of the latter was so flagrant, that we doubt not many were on that account deterred from sending in their performances, on the strength of the Society's liberality.

England has, unhappily, never been celebrated for the justice with which she conducts those competitions wherein the Fine Arts are concerned; the Continent exclaims, that every thing here, which at the outset is devised for public benefit, at length merges into an affair of private interest. It is a sad complaint against us, the more melancholy that we cannot refute it. A revolution is wanted, not so much in the laws by which competitions are governed, and the principles upon which they are based, as in the moral position of donors and competitors. The honesty of purpose is wanting, by which a competitor would decline the premium which he had not justly earned, and by which the judge would impartially consider respective claims, nor reward a brother more willingly than a stranger. It was this feeling of right-mindedness, this devotion to Art, uninfluenced by petty hatred or jealousy, or regard to personal claims, which actuated the great minds of the sixteenth century in Italy, and brought together such a glorious consummation of works of the highest order, that Europe, after a lapse of three hundred years, still reverts to them with astonishment. Our valued contemporary *The Builder* recently gave from Vasari so touching a picture, though in a higher range of Art than decoration, of one of the great competitions of the olden time, that we quote it entire, as being much to the purpose. "The Signori, or members of the chief government of Florence, acting in concert with the Consoli, or representatives of the Guild, were desirous in the year 1401 of erecting a second gate to the baptistry of St. John, as a companion to the first gate which was erected in 1330, and had been for half a century the admiration of all Italy; they made known their munificent intention to all the Italian states, and consequently the best artists of the day assembled from Florence, Sienna, and Bologna, to enter into the competition. From among a great number, seven were selected as worthy to compete for this great work on the following liberal terms: each competitor received, besides his expenses, a fair indemnity for his labour for one year; the subject proposed was the sacrifice of Isaac, and at the end of the year each artist was required to give in a design, executed in bronze, of the same size as one of the compartments of the old gate, *i. e.* about two feet square. There were thirty-four judges, principally artists, some natives of Florence and some strangers; each was obliged to give his vote *in public*, and to state at the same time the reasons by which his vote was justified. Vasari gives the names of the seven competitors: the successful one was Lorenzo Ghiberti. When the works were compared in public, it was found that only three of them combined the various merits of composition, design, and delicacy of workmanship; these three were Brunelleschi, Donatella, and Ghiberti. The suffrages seemed to be divided; but after a short pause, and the exchange of a few whispered words, Donatella and Brunelleschi withdrew, generously agreeing and proclaiming aloud that Lorenzo had excelled them all, and that to him belonged the prize; and this judgment, as honourable to themselves as to their rival, was confirmed amid the acclamations of the assembly. This gate was twenty-one years in completing, and was said by Michael Angelo, in his own emphatic and perhaps extravagant language, "to be worthy to be the gate of Paradise."

Such is the spirit-stirring picture which has been handed down to us, of one of the great Art-competitions of Italy. It is perhaps impossible entirely to reconcile, with the commercial spirit of our age, the profuse liberality of the old Florentine Republic; but much might be done now, on the part of bodies offering premiums for Art, towards securing the confidence of the people, which we hardly think the latter would abuse. With regard to the recent proceedings of the Society of Arts, the questions to be sifted are the following: What, in *the public opinion* (for we are aware of the opinion of the Society's Committee) are the comparative merits of the designs sent in during the early part of the present year; and would none, besides those rewarded, if judged by a genuine criterion of excellence, be entitled to the sums suggested by the Society? Secondly, Who were the judges; and were they known to be men of sound integrity of purpose and of sufficient education in matters of Art to be able to appreciate the true claims of a decorative design? Lastly, Were the verdicts of the several judges properly weighed and compared, or was any monopoly displayed by giving too marked a deference to individual or party opinion, and by grounding the standard of superiority upon a particular style of Art?

We leave the subject, possibly to resume it on a future occasion, simply expressing in the mean time a desire to present to the world, through the medium of engraving, some of the most meritorious of the rejected designs, for many of them eminently pleased us.

[The Editor of the ART-JOURNAL (Marlborough Chambers, 49, Pall Mall), will feel happy to treat personally with the designers of some of the rejected drawings sent in to the Society of Arts in February last, for the purpose of engraving such designs in the Journal. He admires a design bearing the motto "Signum," and another, he believes, "Réussirai-je," with several more which have escaped his memory.]

* "These prizes were awarded to works of Art in which the skill of eminent British artists were brought into combination with the resources of eminent manufacturers, by that happy union of good feeling and that co-operative genius, which we are wont to incarnate for ourselves in the person of Felix Summerly."—Vide Society's Catalogue, Introductory Remarks, p. 10.

ARETHUSA.

CAREW.

MR. CAREW is a sculptor whose talents have scarcely gained for him the popularity to which his merits entitle him. The best of his works (among which may be classed that forming the subject of the annexed engraving) are to be seen at Petworth, at the seat of the Earl of Egremont, for whom also the "Arethusa" was executed about the year 1830. It represents the nymph clad in the short and light garb of a huntress, and accompanied by one of the breed of Arcadian dogs presented by Pan to her mistress Diana; both appear in the attitude of listening to some distant sound. The left hand of the nymph is placed on the head of the animal as if to restrain him from darting forward, while her left is raised as if to impose silence; the face being turned over the shoulder with a look of anxiety or fear. The lower part of the form is finely developed through the gauzy drapery. We should call the limbs too masculine, did not we remember that "Arethusa" was a huntress, whose duty it was to "roam over mountain and moor," whereby the muscles became expanded, and exhibited less of delicacy and refinement than one is accustomed to see in the ordinary development of feminine elegance. Critics are apt to form their standard of female gracefulness by the living models which surround them, forgetting that the mode of life, and the loose attire adopted by the ancients, produced characteristics of outline and qualities of beauty totally distinct from the moderns. That must not therefore be considered coarse nor rude, which is only consistent with a nature cast in a different mould from our own. The principal figure in the group is four feet seven inches in height, the whole being executed in the finest marble.

PUBLISHED EXCLUSIVELY IN THE ART-UNION MONTHLY JOURNAL.

ORIGINAL DESIGNS

FOR MANUFACTURERS.

THE Original Designs which, from month to month, appear in the pages of the *Art-Journal*, have been purchased of the several artists who design them, and are, through the medium of engraving, presented to Manufacturers, who have full liberty to make use of them in any way they may think advisable. It is, however, not generally recommended that objects should be produced in a manufactured state precisely as they are here represented; in many cases the designs are to a certain extent unsuitable for execution; but it must be evident that such artists as are able to produce the designs in question are competent to produce others modified by necessity, economy, or the requirements of the manufacturer. On this account it is our practice to append to each design the address of its designer, believing that the surest way of bringing into existence a perfect work is by that species of co-operation by which the manufacturer is assisted by the artist's taste, and the artist instructed by the practical experience of the manufacturer. It is a state of things which has long been wanted, and which it is our pleasing duty to forward and foster.

Artists are also invited to send to the Office of the *Art-Journal*, Marlborough Chambers, 49, Pall Mall, original designs for any class whatever of British Manufacture, when, if accepted, they will be paid for and engraved in our pages, accompanied by the name and address of the designer; and if declined, they will be promptly and confidentially returned.

The first design in our present series is by Mr. FITZ-COOK, 4, Baker Street, Pentonville. It consists of a figure of Ariel, rising out of a mass of foliage, and holding, as usual, a lyre, so arranged, as to form a very agreeable and original GAS BRACKET. It is principally adapted for the staircase, but might with almost equal propriety be introduced into other positions. The material for this object might be either entirely brass or a union of brass and porcelain, of which latter substance, the upper part of the figure, as low down as the commencement of the drapery, might be formed, and would produce an elegant and beautiful effect for drawing-room interiors.

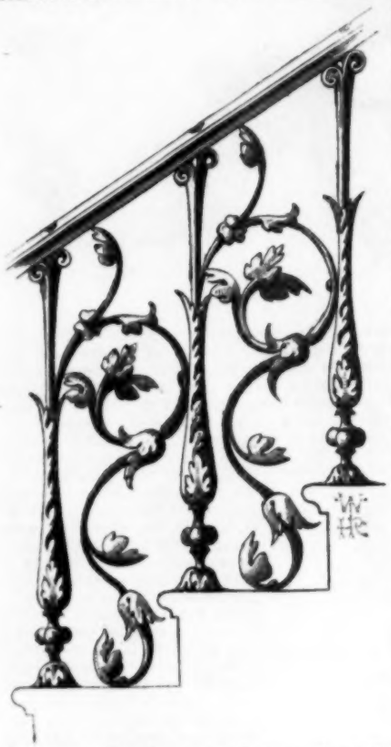
DESIGN FOR A GAS BRACKET. By W. HARRY ROGERS. Our reason for engraving a second design for this purpose is based upon the fact, that we know of no branch of British Manufacture in which reformation is so much needed. The most appalling atrocities, in spite of the improving taste of the public mind, are even now being perpetrated among the so-called decorations of the gas-fitter, a department too which is far from being incompatible with much beauty of form and constantly recurring variety. The example under consideration is purely Italian, and intended as an appurtenance to some room entirely fitted up in that style, which is so universally increasing in favour, and we think justly so, for no style is so appropriately capable of being accompanied by the gems of a higher School of Art, or possessing so wide a range of diversified enrichment: in this capacity it triumphs over the ladylike performances of even the best times of Louis XIV. and XV.

DESIGN FOR A CRUET FRAME. By H. FITZ-COOK. This design is a strong and palpable contrast to the one above it. Here all conventionality is thrown aside; nature, and nature only, is the field within the limits of which the artist has confined himself. The mallow, an extremely graceful plant, which has, however, been but very little used for the purposes of Decorative Art, has been selected as an appropriate enrichment for the whole of the frame-work; a flower at the top with bending stem makes a pretty and convenient handle, while midway are arranged, for receiving the bottles, three hoops, also adorned with the flowers and flowing tendrils of the mallow. Below and corresponding to the hoops are three circular compartments with raised edges, that the bottles may stand securely in their places.

Thus in the present page are exemplified the three most distinct branches of Decorative Art; the first, in which the figure holds the chief and most prominent position; the second, consisting almost entirely of conventional ornament; and the third, derived in every detail from simple nature. All are in their several departments antagonistic with regard to each other. They never flourished contemporarily till in the present century, nor could they now, but for the increased and still increasing knowledge of the principles of Art exhibited by the public mind, the various and contending tastes originated by it, and the fact that while some artists devote the greater part of their attention to one section of past Art, others as pertinaciously adhere to a different one. Decorative Art is now imitative; and till such a state of things shall pass away, it is the designer's office to attain whatever excellence he can in the department or departments to which he consigns his efforts and abilities. Formerly, universality of thinking and designing influenced every object which emanated from the manufacturer, so palpably that its date is now instantly recognised. The Gothic style was for generations implicitly adopted, gradually yielded to the equally despotic reign of the Renaissance, was afterwards succeeded by the style termed Louis XIV., and again by the numerous progeny of the latter. It remained for the nineteenth century to attempt all and everything, which it must continue to do till widely separated tastes shall be re-united, and minds shall think alike that have been labouring under a variety of circumstances, and in widely distant scenes of action.

The favourite Utopia of many is a style of Decorated Art capable of being universally adopted and pleasing, but which is and must be impossible of existence.

DESIGN FOR IRON BANISTERS. By WILLIAM HARRY ROGERS. We have already said much relative to Iron manufacture, particularly in con-



demnation of the far too prevalent practice at the present day of making objects executed in iron work merely repetitions in a different material of ornaments originally intended for stone or wood. Nothing can be more fallacious than the idea, that that which

produces a pleasing effect in sculpture will prove equally successful in metal. Yet nothing is more commonly believed among manufacturers, who are constantly resorting to ancient productions in wood or stone for patterns to be cast in iron, regardless of the prodigal waste of their own material and the different requirements and capabilities of the others. Works in cast or wrought iron do not demand, for the attainmnent of necessary strength, the massive bulk which is imperative with respect to stonework. They may be made of excessive lightness, thereby gaining an appearance of consistency and equally of beauty; nor can it be disputed by any one, that such a mode of execution renders them incalculably more convenient for moving and fixing. On several different grounds, then, may lightness be regarded as an essential feature to be studied in iron manufactures. The accompanying design for Banisters, which are now so frequently formed of metal, has been made with strict reference to this principle; it may indeed almost be doubted if the artist has not even gone to the opposite extreme; but it is certain that if the design before us could be well carried out in execution, the result would be something considerably above the ordinary average of such performances. The rail is united to the stems by means of internal screws, and the stems themselves, partly foliated, yet presuming interior rods to convey an idea of stability, are provided with long tapering husks towards the middle, from which spring the whole of the intermediate decorations.

THE "FAIRY SUMMONS," A DESIGN FOR A HAND-BELL. By H. FITZ-COOK. This composition chiefly recommends itself from its extreme simplicity and appropriate choice of subject. A Fairy, seated at the top of a bell-like flower which his weight has set in motion, appears startled by the noise of the petals against the leaves, and is closing his ears in an agony of excitement. The idea is in itself happy; the expression of the Fairy boy's countenance effective, and the drawing, both of the figure and the flower, correct and artistic. There are many vehicles by means of which this design might be popularly produced. Could the figure be managed in Parian, the contrast between it and the metal dome would be admirable.

DESIGN FOR A CELERY GLASS. By H. FITZ-COOK. This is an acceptable deviation in form from an extensive list of Celery glasses of British manufacture, for the most part either without pretension on the one hand, or positively ugly on the other. The plan of this glass consists of eight ogee curves, so placed within a circle as to make four interior and four exterior angles, an arrangement which would secure a constantly varying amount of reflection. The leafage in the lower portion of the vessel is of Italian character, but would, we fear, be rather expensive, if not decidedly difficult of execution; its introduction however would be pleasing, especially if accompanied by the twisted stems beneath, as indicated in our engraving.

DESIGN FOR A PRIE-DIEU CHAIR. By W. HARRY ROGERS. The demand for such an article as the present has of late been considerable, in consequence of the still increasing custom among ladies to employ the needle upon objects of utility, and partly of the attention which has recently been devoted to imitations of medieval embroidery, requiring framework of the character of the accompanying design. This is proposed to be executed in carved wood, perforated in the upper part and elaborately finished in the style of Gothic, which for the most part obtained during the fifteenth century. The embroidery, which forms an important feature in the whole, is strictly ecclesiastical, being diapered alternately with conventional roses, and repetitions of the sacred monogram ihc. No originality is claimed in the general outline of the chair, which, for one particular purpose at least, has been constructed almost from time immemorial upon the same principle, but the novelty of the present design consists chiefly in the mode of arrangement in the upper part, formed of "cusped" perforation, and in the structure of the legs, which in the Gothic style are always a difficulty.

DESIGN FOR A BANNER-SCREEN. By HARRY GREEN, (63, Great Tichfield Street.)—Here is a design of the utmost simplicity, and in every sense easy of execution. A species of Cross forms the basis of the idea, chiefly enriched in the upper part with drapery and tassels, disposed ornamentally, offering abundant scope for the employment of the needle in a decorative department. The foot of the screen, of which a plan is engraved, is portioned into four water-leaves, and four water-lilies; and in order to harmonise with them, the shaft commences from the bottom, enveloped in a mass of bulrushes, which rise in a spiral direction.

DESIGN FOR A CARVED LOOKING-GLASS. By M. JEANNEST.—The conception of the drawing before us is full of merit. It combines a certain amount of originality, with a very evident acquaintance, on the part of the artist, with the gorgeous works which emanated from the Venetian school about and after the year 1600. The design requires but little comment, as it explains itself. There is, however, a beauty in the management of the mouldings at the top of the frame, which becomes strikingly apparent upon a close examination. The flat which terminates the outward edge of the segmental arch (broken in the centre for the reception of a female bust) has the same face as the extreme top of the moulding, which borders the glass itself, thus producing a good appearance of compactness and unity, and at the same time offering a bold field for the insertion of rich decoration. The foliage from below the bust springs easily and agreeably into its place, and the two *cupidons* surmounting the whole pediment, though perhaps a little strained in their attitudes, are sketched with much Italian feeling and careful regard to the effect of the entire frame. The adult figures at the sides gradually bring down the weight pyramidally to the bottom, assisted by foliation, heavier in character than that which ornaments the top; and in the centre of the lower bar, immediately surmounting the mantle-shelf, two boys, rather small in proportion to the rest of the figures, hold between them a circle, into which, with propriety, a clock might be introduced. With regard to the execution of this design, we doubt not that many suggestions may be made, tending to improve it, but these can only arise out of the necessary preparations for producing the frame in carved wood, and in many instances they would occur to the manufacturer rather than to the artist himself. The experience of the one, and the taste of the other, should never be separated. Such a combination can alone lead to excellence

THE ILLUSTRATED ENGLISH DICTIONARY.*

THE vast changes which of late years have taken place in our language—owing, in some degree, to the introduction into our vocabulary of numerous foreign words arising from our extended continental intercourse—but in a far greater measure to our increasing general knowledge, and the almost universal application of Science to the various branches of industry, and the very general use of words, hitherto almost unknown to the great mass of readers, have rendered necessary such a work as that we now bring under the notice of our readers. If it be essential to the welfare and happiness of the community that knowledge be increased through the agency of books, it is equally necessary that the means for acquiring that knowledge be of ready access and of easy acquirement; so that for the full understanding of a subject, the non-scientific or half-educated reader need not wade through voluminous tomes or costly libraries, ere he arrive at the full meaning of what is before him. And even

Castor-oil Plant.

with these helps he will frequently find himself at a loss, so many terms does he meet with in modern writings which are not chronicled in the dictionaries of a few years back.

Dragon.

Dr. Ogilvie's comprehensive and well-arranged work, will go very far to supply this desideratum, and will, we doubt not, be for a long period a standard Dictionary on the book-shelf. The first volume is now completed, and extends about one-third

Catamaran.

through the alphabet. Formed on the basis of "Webster's English Dictionary," there are added many thousand words and phrases from the other standard dictionaries and encyclopædias, and the principal and most universally used technical and scientific terms, together with their etymologies and their pronunciation, and derivation, whether from the Greek, Latin, Saxon or French, &c. Another important feature to be observed in it is, the discriminating definition of words, illustrated by examples

Gargoyle, Stony Stratford.

of their use from the best authors, or by familiar phrases of undoubted authority; and last, though a primary reason why it should have a place in our

Decorated window, Garsington, Oxford.

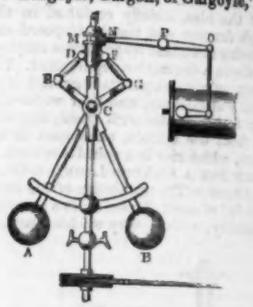
columns is, that by the introduction of diagrams and cleverly executed engravings on wood, (of which there are upwards of two thousand), it furnishes

Flying Buttress, Beverley Minster.

clearer ideas of many subjects and objects, of the signification of various terms, than could be conveyed by any verbal description. This is a difficulty

Antefixæ.

which a large class of readers are frequently unable to overcome, especially in works on Architecture, Botany, Heraldry, and the mechanical sciences. We have selected a few examples of the Cuts, to show how this feature of the work has been carried out. It will, of course, be unnecessary to refer to all we have appended; but we would point attention to the word "Gurgoyle, Gargoil, or Gargoyle," which



Governor.

the reader, unacquainted with architectural technicalities, would not clearly understand, though described in an ordinary dictionary as a spout in the cornice or parapet of a building, for carrying off the water from the roof; but, as represented in the en-

Hornbill.

graving before him, he will easily recognise it as one of those grotesque figures always to be met with in Gothic buildings. The same may be written of the term "Flying Buttress." Again, the word "Governor" has no such signification in the mind of one

Centaur.

unacquainted with mechanics, as we find in the diagram above, where we perceive it to represent a contrivance adopted for certain purposes which are sufficiently explained in the text, in the construction of the steam-engine.

Davits.

Inescutcheon.

The value of such a publication as this will be sufficiently obvious; it combines utility and instruction, conveyed in the most interesting form.

* The IMPERIAL DICTIONARY, edited by JOHN OGILVIE, LL.D. Published by BLACKIE & SON, London and Glasgow.

ON THE APPLICATIONS OF SCIENCE

TO THE FINE AND USEFUL ARTS.

THE SYMMETRICAL AND ORNAMENTAL FORMS OF ORGANIC REMAINS.

THE most useful, as well as the most ornamental, devices, which have sprung from the exercise of human ingenuity, have all been founded upon the varied and beautiful creations which Nature has presented to us. It is not within the limits of human power to create, but from the impressions made upon the mind, an unlimited variety of combinations may be formed. By the mental kaleidoscope an infinite change of form is produced, by the re-arrangement of a few simple elements of beauty. The ideal head of the Greek sculptures, is but the copy of the lines of grace, which the educated artist selected from the most intellectual features of his countrymen, and combined with judicious taste. Athenian architecture has liberally borrowed its ornaments from the perfections of the human form. The grace of the Ionic columns, and the singular elegance of the Caryatidean temples, may be traced, in all their fine proportions, to the symmetry and flowing luxuriant beauty of the Grecian women. Architecture has no less liberally borrowed its styles and ornaments from other natural sources; from the arched cavern and the bowery forest tradition draws the form of the Eyptian temple and the Gothic fane. The chalice-like flower of the Lotus of the Nile ornaments the columns of Luxor; the Acanthus foliage decorates those of Corinth; and in numerous other instances the artist has sought to weave the simplicity of vegetable forms into the texture of his work, or the purpose of insuring a general character of lightness and elegance.

Whether the ancient potter selected the shapes of his fictile manufactures from the foliage of the forests of his land, has been already ably discussed in the *Art-Journal*.* It is sufficient, at present, to know that the elegant curves of the Athenian and Etrurian vases, which have, through all periods, been regarded as beautiful, owe this high appreciation to the simple fact that they are true to the lines which Nature has herself adopted. The true is always beautiful, and in whatever form it may address itself to the mind, it exerts over it an uncontrollable power for good. The impulses of nature are ever in the direction of perfection, and we find, even in the exercise of the mysterious physical forces which bind the atoms of matter into a mass, that a constant tendency is exhibited towards an arrangement which shall observe the utmost symmetry. In the inorganic world we have crystalline forms exhibiting an obedience to the most perfect geometrical laws; and in organic creation, from the lowly lichen to the stateliest tree, from the infusorial inhabitants of a drop of water, up to man; we have molecule combining with molecule in a myriad ways, but in all of them producing results which charm by their adaptation to circumstances, and in the perfection of every organ.

The efforts of man to convey to the canvass the resemblance of humanity—to impress, by the agency of a few colours upon his tablet a reflection of the mental operation, as it is seen "breathing through the face," in love and sympathy, or disturbing the features with agony or sorrow, is but an exalted effort of that desire which moves the entire race to copy the phenomena of nature as they present themselves to our senses. It is the prevailing character, and, indeed, the distinguishing feature, of the human race, that it delights in imitation; the child in its play, and the man of talent in his studio, are equally exemplifications of this fact. Whether we select from Greece "those faultless productions whose very fragments are the despair of modern Art," the almost breathing marbles of Phydias, or the sublimely poetical creations of Æschylus—whether we take the sun-baked pottery of ancient Egypt or of Central America; the "Art-manufactures" of a primitive people, or those manifestations of an educated taste which Greece, Rome, and modern Europe afford; we shall find that in all alike the effort to imitate the works of Nature is the prevailing feature. And, beyond this, we shall learn too, that where the simple beauties of Nature have been approached—seldom have they been realised—the production has become the glory of the age and the boast of the country to which it belongs. We sometimes find that human intellect, proud of its comparatively high achievements, quits that, almost stern, simplicity which distinguishes Nature, and aspires to produce effects by violent contrasts and glaring characteristics; but the result is invariably the fate of Dædalus, whose flight on waxen wings was punished by a fearful fall. The departure from Nature in the works of Art, marks, like a wide-spreading mildew, the decay of nations; and this is readily accounted for: as good taste invariably indicates a feeling of the presence of that intellectual beauty,

"The awful shadow of some unseen power,"

which consecrates all that it shines upon, and gains an ascendancy over the gross sensualities of life—so, a departure from it, exhibits the operations of those feelings which have their origin in the depravity of the race.

Our artists, and our artisans, have sought busily over the surface of the earth for subjects on which to labour. Herb, shrub, and tree, leaf and flower, have been copied to ornament the works of their hands. The sea has yielded its organic forms, and the workman has sought, amidst the finny tribes and the shelly wonders of the great deep, for subjects to aid his decorative designs. The insect, the bird, and the beast, have equally ministered to the exercise of fancy; and the inventive powers of the imaginative, have, not unfrequently, attempted to blend the three kingdoms of Nature in one device, in the eager search for that novelty which generally gains a host of admirers. Leigh Hunt with truth exclaims, "We know not a millionth part of the wonders of this beautiful world;" and it is but slowly that science is discovering to us new subjects of admiration; but though slowly, science is steadily doing so. The truths of science are constantly serving the progress of Art, and the more we free the labours of the Philosopher and the Experimentalist from the technicalities, which are too frequently only retained to give a false appearance of learning, the more certain will be the advantages to be derived by the student of beauty from the labours of stern induction. The union of Vulcan and Venus tends to the diffusion of Peace and Happiness.

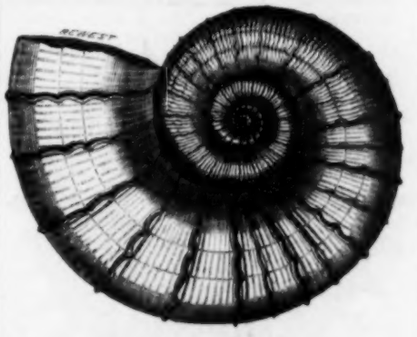
Although natural history will be found aiding every branch of ornamental Art, the wonderful discoveries of an allied science, Geology, have not yet been rendered serviceable to the artist. This arises from the circumstance that the study of organic remains is itself a science of a very recent date. Palæontology is a science but of yesterday, yet it has achieved important things. The study of the forms of animal life which existed in the earth previous to the creation of the present races which inhabit it, is replete with the highest interest. As Astronomy penetrates the mysteries of space, so Geology pierces the arcana of time. The rock formations tell of the earth's mutations, and the remains which they hold, as histories of former ages, show that the beings which possessed the earth, as a dwelling, were as perfectly adapted to their conditions of existence as any living examples of creative intelligence can be. Nor were they wanting in beauty. A study of the cabinets of the curious—or of the metropolitan and many local museums—would at once carry conviction to the mind, that amidst the host of fossil remains with which we are now acquainted, is to be found a new variety of forms admirably adapted, by their symmetry and general character, for the purposes of ornament.

It will be found, that stored in the rocks are creations which lived and breathed ere yet the dry land was separated from the waters; and others more recent, the inhabitants of inland seas and the immense savanahs of an early world, which for delicacy of structure and elegance of design are not to be surpassed by any of the productions of organic life now existing. Here then is a yet unploughed field, from which the Art-manufacturer may cull fresh forms. We can only direct attention to the source, and give a few illustrations in proof of our assertions; having done this we must leave the industrious artist to search for himself in Geological cabinets and Paleontological plates for those forms which may suit his purposes and please his taste. With the exception of two highly imaginative pictures by John Martin, of "The country of the Iguanodon," illustrating Dr. Mantell's Wonders of Geology, and "The Book of the Great Sea Dragons," by Mr. Thomas Hawkins, in which a realisation of the condition of the earth, during the period when it was the abode of those monstrous reptiles, whose fossilised bones tell the tale of their ferocity and power, is attempted, and ably conceived, Art has not ventured into this abyss of time.

Whether the hydras of superstition, or the griffins and dragons which are preserved in heraldic bearings are dim outshadowings of those ancient days, preserved like a myth amongst men, it were vain to speculate—although the speculation is fraught with interest. It is, however, curious, that we find those strange remains of the old world linked to superstitions which have their origin since the introduction of Christianity.

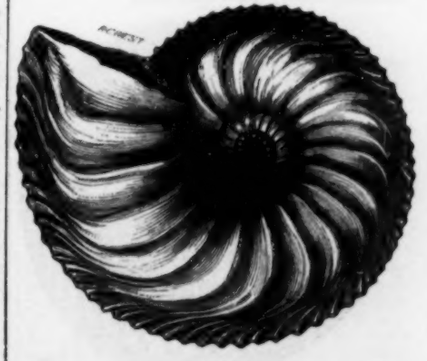
It is therefore evident, that those remarkable fossil forms must have excited the wonder of man, ere yet science bent to the task of studying them. The graceful form of the Nautilus, which now enjoys existence in our tropical seas, is familiar to all. A large variety of molluscous animals of the same genera have existed through all time; and their remains found in the fossil state, prove them to have been among the earliest inhabitants of the ancient ocean. In nearly all the rocks of a limestone character the remains of Ammonites—the ancient Nautilus—have been found. In the Oolite, the Lias, and the Chalk, varieties of these elegant shells are constantly discovered, and nearly 300 species have been named; from these we select a few, which will, we think, show that they are well adapted for ornamental purposes.

The first we give is the *Ammonites Eudesianus*, which is found in the inferior Oolite, a variety of



the sand-stone rocks; the specimen from which our illustration is taken being from the sand-stone rocks of Caen, so well known in this country from the great quantity employed in our architectural ornaments. It is remarkable for the perfection of the spiral lines and the beautiful disposition of the ribs or elevated portions, which serve to strengthen the delicate chambered shell.

The *Ammonites cordatus* of Sowerby, is distinguished by a spiral of a different order from that of

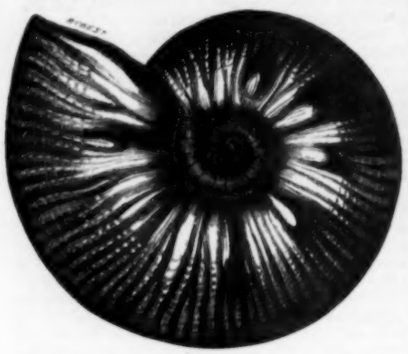


Eudesianus. Its ribs forming graceful waving lines, terminated in the denticulated edge, give a very symmetric character to the architecture of this variety.

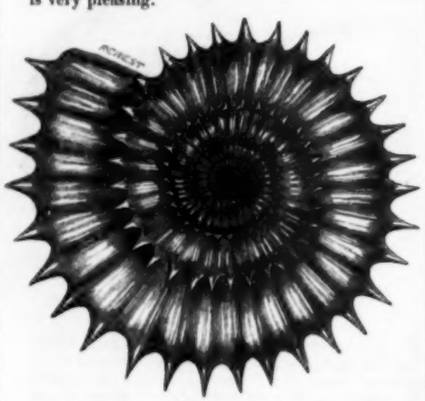
The *Ammonites cristagalli*, in which we have an arrangement of the convolutions not very

* *Art-Union Journal*, vol. viii. p. 267.

unlike the last-named species, differs from it in the disposition of those folds which form the supports of the arch of the shell, by which a very charming though simple character is obtained.

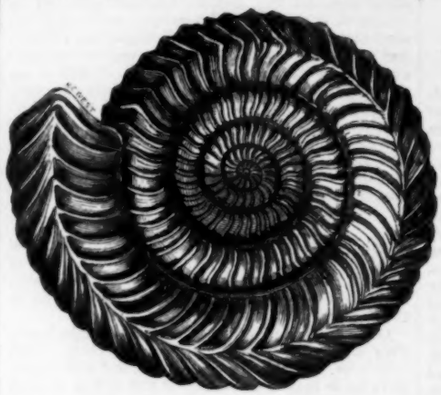


The *Ammonites muticus*, found in great abundance in the marls of the Lias, is remarkable for the very curious arrangement of tubercles or spines, which are formed by the elongation of the folds of the shell. Notwithstanding the general defect which arises from the repetition of angular lines, we have in this shell an example of the harmony which may be produced by them when arranged in a uniform system. The radiating effect of these tubercles ranged around the involutions of the shell is very pleasing.



The *Ammonites Grenouilloxi* offers another variety, which shows the folds gradually being elevated, as these approach the mouth of the shell, into bosses, by which of course increased strength is secured where the shell becomes more open and consequently weaker; at the same time they give a pleasing variety to the shell itself.

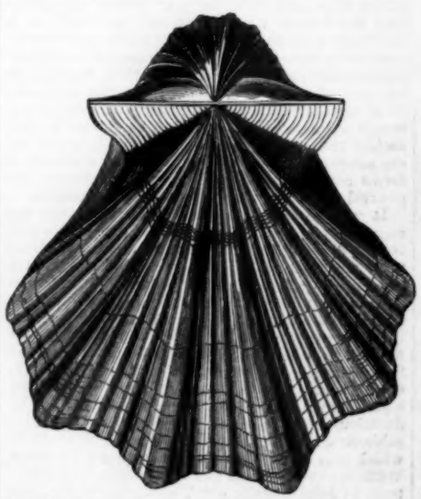
The *Ammonites contrarius* presents many distinguishing characteristics, which though important to the naturalist, would not be so to the artist or general reader. The peculiar arrangement of the ribs, curving off right and left from a line running along the centre of the shell, gives rise to the formation of a series of festoon-like ribs, which add much to the general beauty of this species.



"The general principle," remarks Dr. Buckland, "of dividing and subdividing the ribs, in order to multiply supports as the vault enlarges, is conducted nearly on the same plan, and for the same purpose, as the divisions and subdivisions of the ribs beneath the *groin work*, in the flat vaulted roofs of the florid Gothic architecture." In all these arrangements, and also in the bosses or tubercles, we have varieties giving both additional strength and beauty. A striking uniformity is found to prevail, in even those shells of the Ammonites which appear the most complicated; and the elegance of their general appearance will be found to be due to the repetition, at regular intervals, of one symmetrical system of forms. In many of these fossil shells the pearly plates are dovetailed together in a curious and beautiful manner, the regular disposition of the sutures producing a very elegant foliated appearance. The charm of all these forms, and also of those fossil shells which are allied to the Ammonites, consists in the pleasing impression which is given by the gracefully curved outline, and the waving lines by which the shells are banded.

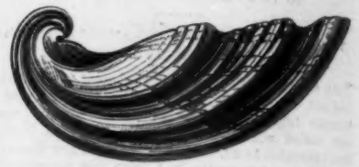
Among the Pectens, a class of shells common to the Sussex chalk, will also be found a great number of forms, which, although not unlike many modern species, differ from them in some striking features, and which, independently of their novelty, are so very elegant that they seem peculiarly fitted for ornamental purposes. It has been with much difficulty that we have chosen two or three illustrations from this class, and we still feel doubtful if our selections exhibit the most favourable samples of their symmetry.

The *Pecten quinquecostatus* of Forbes, the *Janira Atava* of D'Orbigny, is a beautiful semi-

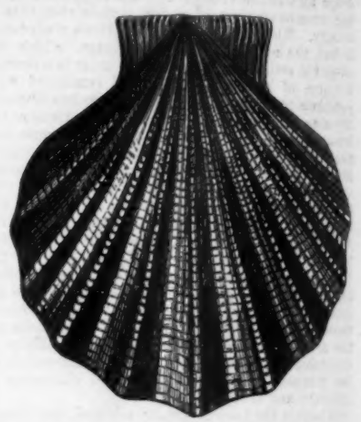


circular shell, with a regularly denticulated edge, its surface being covered with fine transverse striæ.

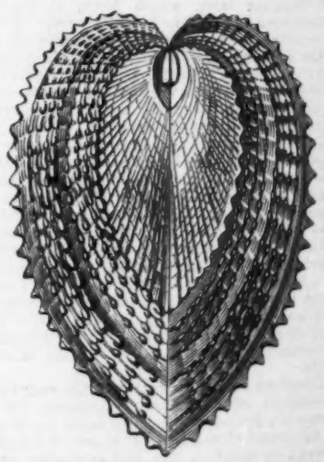
The annexed woodcuts of the *Pecten* or *Janira striata-costata*, and the *Pecten Dujardinii*, serve to exhibit other varieties of these fossils, and at the



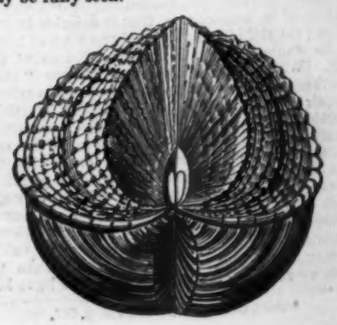
same time to show the elegant curvatures of these shells, when viewed in different positions.



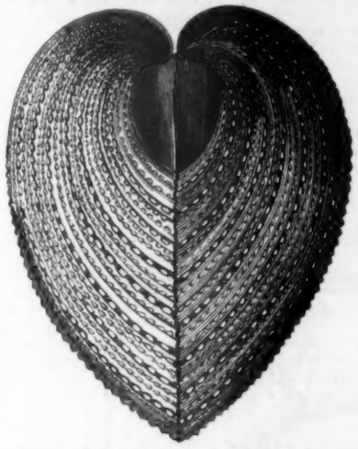
The *Trigonia carinata*, one of a class of fossils which has particularly engaged the attention of Agassiz, is also found in the Cretacean series. It



is figured in two different positions, that the strange and elegant outline, and the ornamental radiating stria, regular tubercles, and denticulated margin may be fully seen.



In the *Cardita* we have the same heart-shaped form, but the ornamental surface is in many respects different. The regular curved lines proceeding from the hinge of the shell, which is itself most delicately formed, presents in the *Cardium moutonianum*, the *tuberculata* of Sowerby, a most pleasing arrangement of striations. The regularity of these, as shown in the woodcut, particularly



recommends this specimen and others of its class as admirably adapted for ornamental purposes, where very delicate and elaborate workmanship can be admitted.

The *Opis Sabandiana* is another of these very elegant shells, this variety being more remarkable for the regular form of its outline than for any elaboration of the striæ which traverse it.

Among the *Trigonia* will be found a vast variety of the most symmetrical and elegantly ornamented forms.

The two representations which we have given of the *Trigonia scabra* will convey a general idea of

the most striking characteristics of this class of fossils, which are found distributed most abun-

dantly over the Portland rocks. The manner in which the folds of the shells overlap each other, is singular, and gives to them, often a very striking resemblance to the foldings of leaves in the leaf-bud of plants. The curved lines, formed by the small bosses regularly elevated from the striæ, running transversely to these lines in many species, give an exceedingly pleasing outline, which certainly adapts these Trigonia, from the variety of forms thus produced, to the purposes of the Art-Manufacture in a peculiar manner.

By the wonderful transmutation of organic structures, by those natural processes,

> "Which turned the ocean-bed to rock,
> And changed its myriad living swarms
> To the marble's veined forms,"

we have preserved specimens of the early creations, rivalling in beauty any of those which now exist.

If, by the present article, we can but show that a series of novelties for Art may be found by searching over the charnel-houses of the ancient world, possessing the merits of symmetry and that beauty of arrangement and decoration which adapts them, as we believe, to numerous ornamental purposes, we shall be satisfied. We do but suggest an examination. We have confined ourselves, for the present, to a few of the numerous remains of Animal Life; we intend to return to the subject, feeling confident that among the Lily Encrenites, the Corals, and the vegetable relics of the old world, there exist numerous novel and beautiful forms of an order distinctly different from those to which we have now drawn attention, but affording a much greater variety for effective combinations, than are to be found even amongst those we have now indicated. The works of D'Orbigny, of Agassiz, of Ehrenberg, of Sowerby, and of the Paleontographical Society, may be consulted for correct drawings of the fossil remains of animals of which we have attempted the representation of only a few classes. We have said nothing of the radiated Zoophytes and Echini, nor have we referred to many other remains which appear in various formations.

In conclusion, we may again remark that whether we seek to copy from Nature, her older or her more recent works, we shall find in them all that peculiar charm which

> "Can so inform
> The mind that is within us—so impress
> With quietness and beauty—and so feed
> With lofty thoughts,"

that the results of that study will be the production of beautiful works all tending, by their spells, to elevate humanity.

ROBERT HUNT.

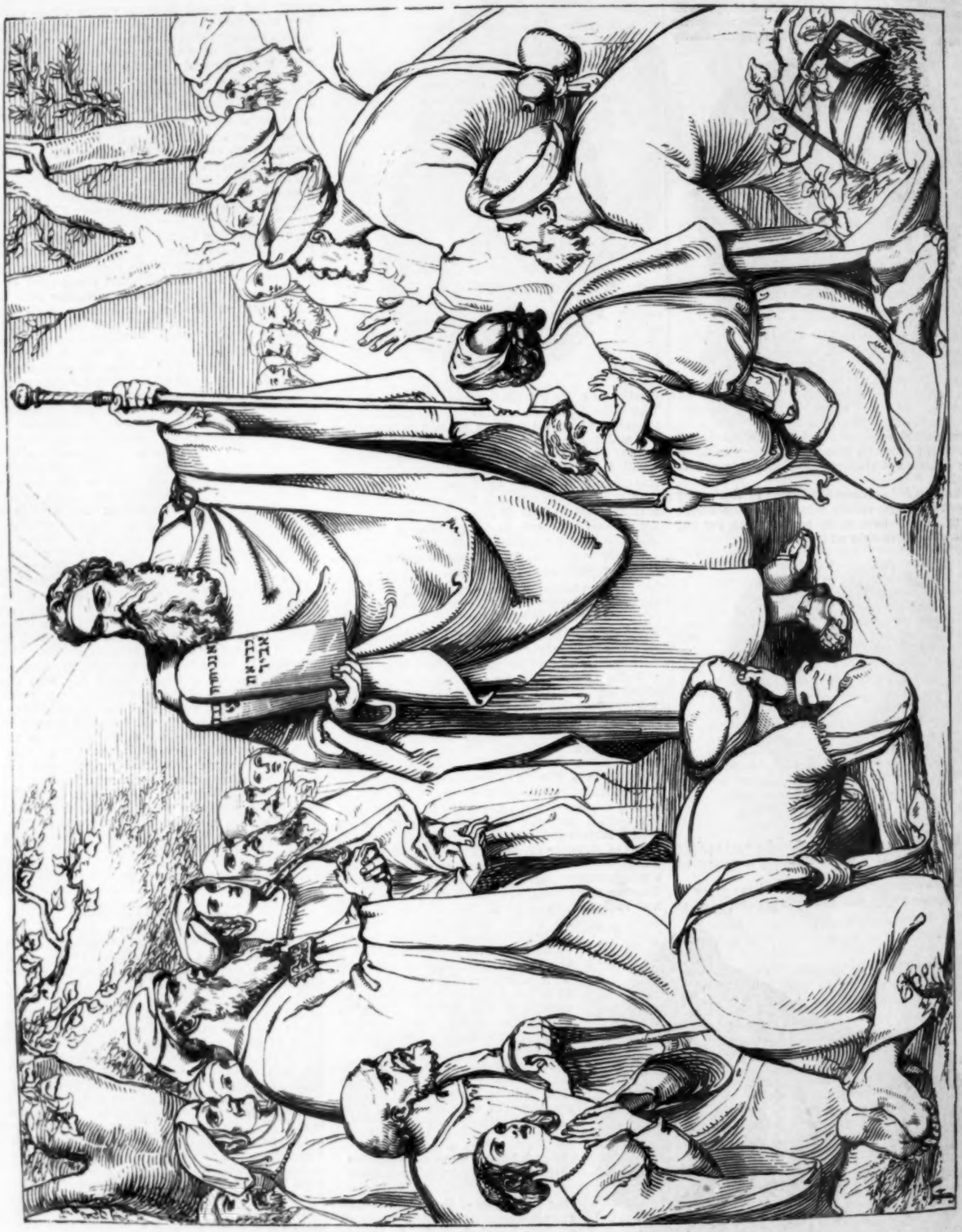
DAGUERREOTYPE PORTRAITURE.

THE improvements which are constantly being made in this Photographic process are exceedingly great; and, arguing from the results which have been from time to time submitted to our notice, we cannot but hope that the period is not far distant when we shall have high artistic excellence united with those natural beauties which render all Daguerreotypes exceedingly interesting. The great defect of the portraits hitherto produced by the chemical agency of the sun's rays, has been the want of harmony between the high lights—the middle tints and the shadows. We have had an intense white contrasted with a deep black, without any of those beautiful gradations of shade which are found in nature. The artist knows that although a natural object may be in the most strongly contrasted colours, still it will, when seen illuminated by sunshine or ordinary daylight, produce no inharmonious effect upon the eye. This arises from the blending of the rays reflected from the coloured object in their passage to the eye. Owing to the circumstance that each chemical preparation employed in Photography has a particular scale of action, each coloured ray producing a particular and unvarying effect, we have in all Daguerreotype copies of coloured objects, ordinarily, every colour cut out as it were from the other in black or white, on the silver plate. This subject has particularly engaged the attention of Mr. Beard, Jun., and by attending to the phenomena produced by strongly contrasted colours upon each variety of preparation employed, and on these preparations blended in different proportions, he has produced a chemical surface, which appears to be nearly equally sensitive to every prismatic ray. We have examined several specimens of portraiture at Mr. Beard's establishment in King William Street, and we are in justice bound to declare that they exhibit a nearer approach to perfection than any we have yet seen produced in this country. The portrait of a lady, in a white muslin dress, was very remarkable for the beautiful manner in which the transparency of the texture is preserved, and harmonious disposition of the shadows formed by the folds. Under the ordinary methods of manipulation, all white surfaces are shaded, the dark portions being illuminated, otherwise they are represented in the Daguerreotype as a chalky mass of white. By Mr. Beard's improved manipulation, no system of shading is required, each coloured ray, with the exception perhaps of the blue class, appears to act in a well defined manner on the prepared plate, and the low lights reflected from the prominent parts of a black dress, are as truly given as the high lights from white surfaces, in the same time. The process appears remarkably certain—we witnessed several experiments without a failure.

M. Edmond Becquerel has announced the discovery of a process by which he is enabled to copy natural objects in all the beauty of native colorisation. The process is not yet revealed: the moment it is so, we shall place it before our readers.

BIBLE CARTOONS.

WE give on the succeeding page an engraving in outline selected from a series published by Mr. Wertheim of Paternoster Row, under the title of "Bible Cartoons." The object of such a publication is sufficiently evident, namely to convey to the mind of the juvenile reader of the scriptures, by appropriate and well-executed designs, a clear idea of some of the most remarkable historical events which are related therein. It would be a needless task to enforce the principle of how great assistance is afforded to the understanding by "pictures;" and we might also add how much conviction to the heart, according to the old adage that "seeing is believing;" moreover, a picture-book is sure to find favour in the eyes of a child, when one not so adorned would be discarded. The designs for these "Cartoons" are drawn on the wood by Mr. J. Franklin, and engraved by Messrs. Nicholls; they are the result of much study as to correctness of costume, and observance of Jewish usages, and, although little more than mere outlines, possess sufficient force and artistical arrangement to make them highly effective. The work, published as it is in a cheap form, cannot fail of becoming extremely popular.



MOSES DELIVERING THE LAW. Drawn by J. Franklin. Engraved by G. and P. Nicholls.

THE BRITISH INSTITUTION.

THE annual selection of Pictures, contributed from the collections of the Governors and Directors, was opened to the public on the 12th ultimo. The exhibition contains examples of the Italian, Spanish, Flemish, Dutch, French, and English Masters, beginning with Giotto and ending with the late Henry Howard, R.A. So large a series of performances of all Schools, extending over nearly six centuries, cannot of course comprise those of all the great artists who have arisen since the epoch of the Revival. The exhibition is, notwithstanding, singularly interesting and instructive; affording, as it does, for the first time in this country, an opportunity of investigating a number of works by the early Masters, who preceded the perfect development of Art at the commencement of the sixteenth century. Although this collection of early works so brought together cannot be placed in comparison with the Van Ertborn collection at Antwerp, that of Boisserée at Munich, or the private collection of the King of Holland, it is nevertheless an important feature in the present exhibition of the British Institution; and the acting Governors have rendered a good service in presenting the present specimens.

The first room contains a pair of Allegories, with figures the size of life, and a sacred subject with St. Justinian, all formerly in the Orleans collection, and now possessed by H. T. Hope, Esq., M.P. These, with two large pictures of "Peter and an Angel" in one, and "Jacob" similarly circumstanced in the other, belonging to George Folliott, Esq. constitute nearly all the works in the highest class of Art in the exhibition. The "Death of Adonis," by P. P. Rubens, may possibly have a right to be so classed; but its great and only charm arises from the magnificent flesh tints, which the subject gives more than usual scope for employing. Among the lesser productions to which the dignity of historical works may be awarded, are a "Holy Family and Saints," by Bonifazio; and the "Nativity" in a Landscape, by Giorgione; contributed by T. Wentworth Beaumont, Esq. The latter is a wondrous exemplification of the golden hues which pervade the rare works of this great master. His pictures are necessarily few in number, as he died at the early age of thirty-three. As there is not a single work of Titian in the exhibition, this one of Giorgione will deservedly engage the most rigid scrutiny, he being the first to develope the grand secret in the science of colouring, in which the Venetian painters have surpassed every other school. The figures in this picture are imbued with refined and elevated sentiments approaching those of Raffaelle, and are placed in a landscape composition of beautiful nature, treated with a glowing depth of hue; the whole subject is unsurpassed for the blending of tints and brilliancy of tone, which form the spell of harmonious colouring. There are only three Portraits in this room. A "Spanish Lady," by Spagnoletti, is eminently characteristic of the rude and vigorous feeling of this painter of male Saints and Martyrs. The "Portrait of Titian," by L. del Piombo, is replete with breadth and dignity; but for artistic employment of the pallette, the "Portrait of a Lady" by Rembrandt, attracts attention with perfect astonishment. Never has manipulation so singular achieved such a victory over the means. The magic of vitality in patches of colour imparted to the canvas with violent truth, was never more successfully employed by Rembrandt. It is a *chef d'œuvre* which ought to be placed in the National Gallery beside the "Gevartius." No other picture in the world would form such a companionship. Three fine "Landscapes" by Jacob Ruysdael, a "River Scene" by Solomon Ruysdael, exquisite in colour, with a few lesser productions of the Dutch School, as well as a slight sprinkling of works by Wouvermans, W. Vandevelde, D. Teniers, and others, with a pair of large "Hunting pieces" by Snyders, belonging to the Earl of Macclesfield complete the specimens in this class. Italian landscape is magnificently expounded in a pair of such subjects by Annibal Caracci, from the Earl of Carlisle's collection at Castle Howard; a grand "Landscape" by Claude, of considerable dimensions, and a fine contribution of a "Rocky Shore" by S. Rosa, from Mr. H. J. Hope's collection in Duchess Street, Portland Place.

The second room is devoted to the specimens of early, or antique Art: they are unfortunately interpolated by a few Dutch pictures over the fire-place, and by the presence of a picture painted by Dandini, and another by Solimene. These interpolations violate the unity of thought, and interrupt the charm of antiquity, which would otherwise become delicious in the contemplation of these pious creations of religious feeling. Although, with three exceptions, the names of painters are affixed to all the various pictures, yet it cannot be taken for granted that these designations are exact. In most instances they have been so attached from their analogy to authentic works; and the little opportunity of comparison, or study given to this class of Art, renders our ideas generally very vague upon the subject of authenticity.

Leaving the Italian portion out of consideration for the present, and referring to No. 76, "The Virgin and Child," by J. Van Eyck, belonging to Samuel Rogers, Esq., we have in this small picture a proof of the uncertainty of authorship. It has been constantly attributed to Memling, but latterly believed to be, with greater probability, a true work of Van Eyck. The picture is about 5 inches high, by four inches in width, and it may safely be asserted that so much Fine Art has never been developed on such a restricted space. The subject represents the Holy Mother, with the Infant Saviour, seated in a Gothic niche; the group is painted in rich tones of colour; the drawing, particularly of the hands, is graceful; the architectural truth and perspective lines of the decorated niche perfect; and the shadow cast by the seated figure justified by a complete understanding of chiaroscuro. The greater luxuriance of colour in the figures, better understanding of perspective, the chiaroscuro, form of plaits in the drapery, and fulness of form in the female figure, have greater analogy to the works of J. Van Eyck, than to those of Memling. This opinion is much strengthened by its comparison with a small picture of a "Virgin and Child," in the Museum of Antwerp, which is an undoubted picture, and in which a similar character of the countenance of the female figure, as well as the colour and coiffure of the hair are displayed. This picture is also minute in its dimensions, being only 8¼ inches high, and 6¼ inches wide; it is inscribed in the first hollow moulding of the original frame, with the device of J. Van Eyck, "*Als ikh kan*," and in an outer curve of the moulding is written: "Johannes de Eyck, me fecit + complevit anno 1439." The extreme finish of both these compared pictures is of the utmost delicacy. Mr. Rogers may well be proud of possessing the one he has lent to the British Institution. Five hundred guineas have in vain been offered for it.

No. 77. "King Richard II. praying to the Virgin and Infant Saviour, attended by his Patron Saints:" painted in 1377, and contributed by the Earl of Pembroke, from the collection at Wilton House, near Salisbury, has long been known to the *cognoscenti*, as a work presumed to be painted in oil. It is now submitted for the investigation of antiquaries, and various opinions will probably be entertained on the vehicle of its manipulation. No. 88. "Portraits of a Man and Woman," by Quintin Matsys, belonging to Mrs. White, bears every appearance of being a true picture, properly attributed. The countenances and heads are finished to almost excess of pencilling. It was one of the Redleaf Collection, lately dispersed, and in the account of that sale, we stated that it appeared to have been painted on a material (canvas) not in use at the period of Matsys' existence. Further inquiry has proved it is an oil picture, painted on vellum. Mr. Rogers, among many of the rare jewels he has contributed, has here a "Portrait of Memling," painted by himself. It bears the date of 1462, legibly enough; the catalogue is in error, by stating that he was born in 1450. M. Delepierre, in his work on the "Chasse" of the Hospital of St. Jean, at Bruges, says that the most probable opinion is, that he was born in 1425. The portrait accords perfectly in feature with another recognised portrait of himself introduced into the composition of the "Adoration of the Magi," at Bruges, where he is represented looking at the scene through an opening, drawn with an attenuated form, a rather long beard, and the head covered with a yellowish cap of the same shape as in Mr. Rogers' picture, but older in countenance, the work bearing the date of 1479. The praise of originality cannot be given to No. 94, the "Virgin and Child with Saints," said to be by Memling, belonging to G. Harcourt Vernon, Esq., which is a very inferior performance; the initials on the clasp of the ceinture of a female are not in the character used to justify the assumption; the real painter's name would probably be found in deciphering the inscription on the hem of the robe with which she is clad, but the picture has undoubtedly no pretensions to be attributed to Memling. Another picture is apparently improperly named, being No. 69, the "Virgin and Child," by Van Orley; it should rather be assigned to Jan Mabuse. No. 70, "The Coronation of the Virgin," by Van der Goes, A.D. 1405, is an admirable work of this pupil and contemporary of Van Eyck. Both these capital specimens are the property of W. F. Maitland, Esq.

Among the early Italian representations the fragments of frescoes by Giotto from the church of the Carmelites at Florence are the most interesting, from the early dawn of religious feeling imparted to the heads despite the rude execution. Next in interest are the pictures of Fra Angelico da Fiesole, with the divine heads he always pourtrayed. Two long narrow pictures by Ubertini, a contemporary pupil of Raffaelle, when under Perugino, are remarkable for the solemn dignity of the heads in the numerous figures, and the flowing elegance of outline, particularly observable in the hands and feet.

No. 97. A small altar decorated with symbolical figures, and a figure of St. Dominick in the centre, is noticeable for the character of the head imparted to the Saint; the picture is not attributed to any artist, but whoever painted it was possessed of a true feeling of mental expression.

The attentive study of the works in this room will raise into greater esteem the performances of painters that have, until lately, been almost entirely neglected. That they possess most of the higher qualities of Art is evident, the more they are investigated; there is form, knowledge of the human figure, and expression. In execution a delicacy of touch and firm impasto of colour; nor are the qualifications wanting of perspective knowledge or chiaroscuro. In their works the progression of Art may be studied up to its fullest development; they amply prove that it was truly progressive, and did not at once burst into the utmost perfection it has ever achieved.

The third room contains a Pasticcio of Italian, Dutch, and English talent; the leading feature is a vast landscape with ruins of a castle, and figures, by P. J. De Loutherbourg, R.A., contributed by Her Majesty from the Royal Collection. It is painted with the usual energy of the artist in tones of solemn grandeur suitable to the magnificence of the scene. Four portraits and a landscape by Gainsborough are among the most attractive ornaments; the full-length figure of Mrs. Graham, of Balgowan, is a performance of the highest merit, and ranks worthily with any of the exhibited portraits. Two fine large landscapes, by R. Wilson, belonging to Sir W. W. Wynn, and representing Welsh scenery, and a delightful small Italian scene, the property of C. A. Bredel, Esq., fully sustain the beauties of this classic painter. A picture of half-length figures, size of life, painted by Barry, is entitled Ulysses and Polyphemus; with ideas of Art so just as those enunciated by Barry in his writings, it is impossible not to lament that he fulfilled them so feebly on the canvass. Stripped of the costume, which has no reference whatever to Grecian attire, the group would pass for Milesian labourers; the thick round head of Ulysses is the very reverse of the conception of the ancient sculptors. None of the other pictures of English artists are either by first-rate painters or their best works, but some by Opie, Smirke, Romney, Mortimer and Howard may still afford satisfaction. A very singular picture by Canaletti, representing Charing Cross, with Northumberland House, and belonging to the Duke of Northumberland, delineating domestic architecture as it existed scarcely a century ago; and the decoration of shops with projecting signs, as well as the quaint vehicles which, at that period, circulated in our streets.

Some extremely good, but small examples of the leading Dutch artists of celebrity, belonging to C. Brind, Esq., are mixed with works of opposite Schools; it is scarcely possible, in three rooms only, to effect such a distribution as would give each School the advantage of classification. The good intent must be taken as a complete excuse, and it affords great matter for honest congratulation, that an exhibition so interesting and instructive in the literature of the Arts as the present one, has been got up by the noble and honourable patrons of the British Institution.

CONTRIBUTIONS TO THE LITERATURE OF THE FINE ARTS.*

This is a reprint in one volume of a collection of papers, which have been written at different times by the eminent painter whose name now attaches to them; though those which have been regarded with the greatest interest, as immediately bearing on questions gravely important to the artist, and highly interesting to the public, are the essays which appeared from time to time in the reports of the Fine Arts' Commission. The republication of papers so valuable was to be expected; they are therefore now brought forward, edited by Mr. Bellenden Ker, in conjunction with others which constituted articles in Mr. Knight's Cyclopædia, and an Essay on the Philosophy of the Fine Arts. To these papers, in their collected form, we recur with much pleasure; and when we review in memory the late exhibitions at Westminster Hall, if we complain of the absence of those who stand most prominently in our living school, we must also complain that those who were present, for the most part, would not be taught; for in those essays every thing was considered, and every difficulty met that could arise in such a great work as the Decoration of the Houses of Parliament; but the teaching of such a master as even Eastlake was but very partially attended to: yet how much more soever we might have expected from these exhibitions, the good of which they have been productive is sufficiently obvious. If they have not served to qualify the peculiarly individual views entertained by the rising members of our school, they have given an immense impetus to the exertions of our artists. Although all the things brought forward upon these occasions were not great, they have vindicated the profession from the reproach of not being capable of any thing great. Great reputations are made by great occasions. Our own Barry was one of the few men who made an occasion for himself, but for which the world had never known him. We are a nation who do not vaunt the possession of the glories of Art as public property, but we seek that individual and private enjoyment which necessarily limits the size of productions of Art; yet it will not for a moment be doubted that we have painters equal to any occasion upon which their services may be in request. These papers were admirably fitted for their professed purpose, as from a careful perusal of them may be learned precisely the attributes and condition of our own school, and its power in comparison with that of other nations, from the careful study and observation of one who estimates justly the merits of our own Art, and admits the excellence of that of other countries: they show the capabilities of our painters, as well as what is now demanded of them. They are twelve in number, and their titles, which we think it well to give, are "The Fine Arts;" "On the Criterion of Specific Style," &c.; "On the Origin of the Modern German School of Fresco Painting;" "The State and Prospects of the English Schools," &c.; "Representation as distinguished from Description;" "Sculpture;" "Basso Relievo;" "Painting Styles and methods of Painting suited to public Buildings;" "Life of Raphael;" "Notes from Kugler's Hand-Book;" "Extracts from the Translation of Goethe's Theory of Colours;" "On the Decoration of a Villa." Thus, from these heads, it may be seen that the present state of British Art has been considered with a view to those forms in which it is most susceptible of popularisation. The third paper in the series is that on the origin of the German School of Fresco which has been formed within the last twenty-five years, by a return to what they deemed the pure Art of the mediæval period, proposing the rejection of every classic learning as an element altogether inadmissible into Christian Art. We need not name here the early fathers of Italian painting whom the German painters set up as their models; these truly earnest and devoted leaders are sufficiently proclaimed in the works of their followers. "The predilection," says the writer, "for the free examples of Christian Art, did not exclude the study of better specimens created in the same spirit, but the indications of a classic influence were sufficient to condemn the finest works, and hence the later *productions of Raphael were not considered fit models for study.*" This, however, as we continually see, has been much modified; certain characteristics of the older masters were preserved and blended with a tribute to antique beauty. This principle has fluctuated in its prevalence, it has been rejected by some of its earliest advocates; others, and those certainly men of distinction, have adhered to it through good and ill report, having realised a style which we may suppose to be that which those of the earlier painters, who have fallen short of the excellence of these modern works, proposed to themselves. If our own early productions still remained to us, we should possess at home that which the Germans seek in Italy; for in the 13th century, under Henry III., the Arts in England were in a state of advancement equal to that of Italy. It is remarked by Smith in his "Antiquities of Westminster," that, "of the seventy-six painters who were employed in the decoration of St. Stephen's Chapel, the whole were natives of this country, with the exception, perhaps, of two." We may deplore the loss of these works; certainly, after a lapse of six centuries, a resumption of their spirit had been a more remarkable *renaissance* than any other in the history of Art.

On one very important question which non-professional persons frequently discuss without inquiry, Mr. Eastlake says, in his paper on "The English School," and speaking of the limited size of the productions of the English School: "The circumstances that have led to the general adoption of a small size are thus, it appears, accidental, and the actual practice of our painters cannot be adduced, as a proof of their original choice of such conditions. The frequent efforts, on their part, amid various difficulties, to recommend larger dimensions, afford sufficient evidence of the real inclination of the artists. These efforts have not been confined to the ardour of youthful inexperience; many of our best artists have returned to and persevere in such undertakings to the last; with some the ambition to encounter the difficulties of this style was first kindled even at an advanced period of their career. In the last century all the principal English artists, notwithstanding Hogarth's success in small pictures, were in the habit, as already observed, of painting the size of life—Reynolds, West, Barry, Fuseli, Copley, Northcote, Opie and others." It is unnecessary to say more on this subject; being written for the time and admirably suited to the occasion which called them forth, these fragments come forward in their present shape among the most valuable "Contributions to Fine Art Literature" that we possess.

* By Charles Lock Eastlake, R.A., &c., &c. Published by John Murray, Albemarle Street.

ART IN CONTINENTAL STATES.

GERMANY.—Berlin.—The assembly of the scientific Art-Union of the 16th May, was more numerously attended than that of any former months; the artistic and scientific interests are beginning to resume their place again amid the political turmoil; and the artists, although everywhere among the first armed defenders of law and order, always find time for their cheerful vocation. Professor Zahn presented at the aforesaid meeting the third series of his work—"Pompeii, Herculaneum, and Arabiä (Berlin, Reimer)", namely Tab. 2. Auge and the Faun, from the celebrated painting Auge, Hercules, and Telephus, suckled by the hind. Tab. 5. The great hunting-piece, discovered in the Casa di Dedalo e Pasifaë in Pompeii, several years ago. This painting gives us an idea of the mode of hunting of the ancients, displaying lions and tigers, as well as dogs trained for hunting. You see a wild mountainous landscape, a boar wounded by a hunter in the most dangerous place between both his eyes; by his side a barking dog; on the left a flying buffalo, with a young tiger clinging to his side; in the centre a lion pursuing the attacked buffalo; in the middle ground on the left a bear killed by a hunter's spear, and another flying bear; on the right two stags pursued by a hunter, a hind under a bridge, and a stag assailed by a tiger. Tab. 8. The arrival of Io in Egypt, a very fine composition of six figures, from Pompeii. Tab. 10. Ariadne left by Theseus, and Amor looking disconsolately after the flying ship from Pompeii. Tab. 16. Two mosaic pavements from Pompeii. Tab. 17. Diana with a dart and bow, in the ancient Greek style, from Stabiä. Tab. 19. A Frieze from the temple of Iris, perhaps the most beautiful of this *genre*. M. Zahn also exhibited the eighteenth number of his "Ornamente aller Classisohm Kunosepochen," containing nine different paintings from Herculaneum and Pompeii, four sculptures in ivory, one basso-relievo antique in terracotta, six mosaics of the Norman Art of the 12th century, &c. The third series of this work will be published during the month of July. The exhibition is daily opened for a trifling entrance fee, destined for the contributing artists and the members of the Royal Academy; every Wednesday the exhibition is free for the public, so that the lower classes who cannot afford to pay for Art, may have, at least, the pleasure of inspecting it; in general, the exhibition is not much frequented. The gem of the whole collection is the "Flower Girl," by Magnus; amongst the other objects worthy of mention is a series of compositions from the "Nibelungen," by Kolb, executed in chiar 'oscuro, in the marble palace at Potsdam. There is a charming painting in oil by Metz of Rome, the "Death of Rachel;" Rachel died travelling to Bethlehem with her husband Jacob and her children and family, near the end of their journey, and after having given birth to Benjamin in the open field. The true feeling of general affliction is very well expressed, and the beauty of the forms and composition, and the harmony of colouring and execution are pervaded by a deep and poetical sentiment, so that you imagine you see a personification of an elegy by Schiller. A fine painting is the "Condemnation of Huss in Constance," by Martersteig; the great martyr is represented kneeling and praying for his enemies, who mock him on all sides, while the Emperor Sigismund and the other princes and prelates, with frigid coldness, hear the condemnation of the "Häresiarch." A second painting, by the same artist, "Luther at the Imperial Diet in Worms," although containing many beauties and characteristic figures, is less impressive than the former.—M. Schlesinger has arrived from Madrid, where he executed for the king, Frederic Wilhelm, a copy of Raffael's "Syrasimo di Sicilia." The copy is very good, and appears more faithful than the splendid engravings of the same work by Toschi.—The great cupola of the Royal Castle is to be finished by the architect Schadow.

Stuttgart.—The groups of horse-breakers executed in marble by Hofer in Carrara, and destined for the Castle Garden in Stuttgart, have arrived at Mannhiem, and are to be erected on the place of destination during the present spring.

Leipsic.—There has been lately published by George Wigand a very fine work, the "Richter Album," a selection of engravings on wood by Ludwig Richter of Dresden. Richter is a man of eminent talent in the art of illustration; he shows in his compositions great facility of design, a thorough knowledge of all the forms and features of life, and the ability to represent them with the most perfect truth. He delineates the finest touches of every character, especially of those of the lower classes, and of children. He is very popular, perhaps more so than any other artist. You find in the drawings of this artist not only art and talent, humour and sentiment, romantic and idyllic scenes, men and animals, landscapes and villages, &c., in the highest individuality; but, at the same time, the impress of the best feelings of our nation. This style of engraving on wood is very original, simple, and characteristic, so that the above-named work may be highly recommended as a good specimen of German Art.

Vienna.—The exhibition is opened, but displays no works of great interest. A medal has been struck in commemoration of the 13th, 14th, and 15th of March, 1848. The obverse shows a soldier and a citizen in the costume of the middle ages, doing homage to the Emperor and the Constitution. Between them the Altar of Liberty, with swords and signs, and broken chains. The reverse contains the enumeration of the new rights of the people, and the motto, "God save the Emperor." The artist of this medal is Drentwett.

Munich.—The painted windows for the Dome of Cologne, a munificent present from King Louis of Bavaria, are finished, and are to be exhibited in the Royal Institute for glass painting. They can only be exhibited singly, therefore I shall defer the description of the whole series to the next number. The labours on the different public new buildings have not yet commenced, except the Wittelsbacher Palace, which is to be finished as the residence of king Louis. The new Pinacotheca was not accepted by king Maximilian, as I wrote you, it therefore remains as the undertaking of king Louis. The old Pinacotheca contains works of the most celebrated schools of the middle ages.

CONTRIBUTIONS TO THE LITERATURE OF THE FINE ARTS.*

This is a reprint in one volume of a collection of papers, which have been written at different times by the eminent painter whose name now attaches to them; though those which have been regarded with the greatest interest, as immediately bearing on questions gravely important to the artist, and highly interesting to the public, are the essays which appeared from time to time in the reports of the Fine Arts' Commission. The republication of papers so valuable was to be expected; they are therefore now brought forward, edited by Mr. Bellenden Ker, in conjunction with others which constituted articles in Mr. Knight's Cyclopædia, and an Essay on the Philosophy of the Fine Arts. To these papers, in their collected form, we recur with much pleasure; and when we review in memory the late exhibitions at Westminster Hall, if we complain of the absence of those who stand most prominently in our living school, we must also complain that those who were present, for the most part, would not be taught; for in those essays every thing was considered, and every difficulty met that could arise in such a great work as the Decoration of the Houses of Parliament; but the teaching of such a master as even Eastlake was but very partially attended to: yet how much more soever we might have expected from these exhibitions, the good of which they have been productive is sufficiently obvious. If they have not served to qualify the peculiarly individual views entertained by the rising members of our school, they have given an immense impetus to the exertions of our artists. Although all the things brought forward upon these occasions were not great, they have vindicated the profession from the reproach of not being capable of any thing great. Great reputations are made by great occasions. Our own Barry was one of the few men who made an occasion for himself, but for which the world had never known him. We are a nation who do not vaunt the possession of the glories of Art as public property, but we seek that individual and private enjoyment which necessarily limits the size of productions of Art; yet it will not for a moment be doubted that we have painters equal to any occasion upon which their services may be in request. These papers were admirably fitted for their professed purpose, as from a careful perusal of them may be learned precisely the attributes and condition of our own school, and its power in comparison with that of other nations, from the careful study and observation of one who estimates justly the merits of our own Art, and admits the excellence of that of other countries: they show the capabilities of our painters, as well as what is now demanded of them. They are twelve in number, and their titles, which we think it well to give, are "The Fine Arts;" "On the Criterion of Specific Style," &c.; "On the Origin of the Modern German School of Fresco Painting;" "The State and Prospects of the English Schools," &c.; "Representation as distinguished from Description;" "Sculpture;" "Basso Relievo;" "Painting Styles and methods of Painting suited to public Buildings;" "Life of Raphael;" "Notes from Kugler's Hand-Book;" "Extracts from the Translation of Goethe's Theory of Colours;" "On the Decoration of a Villa." Thus, from these heads, it may be seen that the present state of British Art has been considered with a view to those forms in which it is most susceptible of popularisation. The third paper in the series is that on the origin of the German School of Fresco which has been formed within the last twenty-five years, by a return to what they deemed the pure Art of the mediæval period, proposing the rejection of every classic learning as an element altogether inadmissible into Christian Art. We need not name here the early fathers of Italian painting whom the German painters set up as their models; these truly earnest and devoted leaders are sufficiently proclaimed in the works of their followers. "The predilection," says the writer, "for the free examples of Christian Art, did not exclude the study of better specimens created in the same spirit, but the indications of a classic influence were sufficient to condemn the finest works, and hence the later *productions of Raphael were not considered fit models for study.*" This, however, as we continually see, has been much modified; certain characteristics of the older masters were preserved and blended with a tribute to antique beauty. This principle has fluctuated in its prevalence, it has been rejected by some of its earliest advocates; others, and those certainly men of distinction, have adhered to it through good and ill report, having realised a style which we may suppose to be that which those of the earlier painters, who have fallen short of the excellence of these modern works, proposed to themselves. If our own early productions still remained to us, we should possess at home that which the Germans seek in Italy; for in the 13th century, under Henry III., the Arts in England were in a state of advancement equal to that of Italy. It is remarked by Smith in his "Antiquities of Westminster," that, "of the seventy-six painters who were employed in the decoration of St. Stephen's Chapel, the whole were natives of this country, with the exception, perhaps, of two." We may deplore the loss of these works; certainly, after a lapse of six centuries, a resumption of their spirit had been a more remarkable *renaissance* than any other in the history of Art.

On one very important question which non-professional persons frequently discuss without inquiry, Mr. Eastlake says, in his paper on "The English School," and speaking of the limited size of the productions of the English School: "The circumstances that have led to the general adoption of a small size are thus, it appears, accidental, and the actual practice of our painters cannot be adduced, as a proof of their original choice of such conditions. The frequent efforts, on their part, amid various difficulties, to recommend larger dimensions, afford sufficient evidence of the real inclination of the artists. These efforts have not been confined to the ardour of youthful inexperience; many of our best artists have returned to and persevere in such undertakings to the last; with some the ambition to encounter the difficulties of this style was first kindled even at an advanced period of their career. In the last century all the principal English artists, notwithstanding Hogarth's success in small pictures, were in the habit, as already observed, of painting the size of life—Reynolds, West, Barry, Fuseli, Copley, Northcote, Opie and others." It is unnecessary to say more on this subject; being written for the time and admirably suited to the occasion which called them forth, these fragments come forward in their present shape among the most valuable "Contributions to Fine Art Literature" that we possess.

* By Charles Lock Eastlake, R.A., &c., &c. Published by John Murray, Albemarle Street.

ART IN CONTINENTAL STATES.

GERMANY.—Berlin.—The assembly of the scientific Art-Union of the 16th May, was more numerously attended than that of any former months; the artistic and scientific interests are beginning to resume their place again amid the political turmoil; and the artists, although everywhere among the first armed defenders of law and order, always find time for their cheerful vocation. Professor Zahn presented at the aforesaid meeting the third series of his work—"Pompeii, Herculaneum, and Arabiä (Berlin, Reimer)", namely Tab. 2. Auge and the Faun, from the celebrated painting Auge, Hercules, and Telephus, suckled by the hind. Tab. 5. The great hunting-piece, discovered in the Casa di Dedalo e Pasifaë in Pompeii, several years ago. This painting gives us an idea of the mode of hunting of the ancients, displaying lions and tigers, as well as dogs trained for hunting. You see a wild mountainous landscape, a boar wounded by a hunter in the most dangerous place between both his eyes; by his side a barking dog; on the left a flying buffalo, with a young tiger clinging to his side; in the centre a lion pursuing the attacked buffalo; in the middle ground on the left a bear killed by a hunter's spear, and another flying bear; on the right two stags pursued by a hunter, a hind under a bridge, and a stag assailed by a tiger. Tab. 8. The arrival of Io in Egypt, a very fine composition of six figures, from Pompeii. Tab. 10. Ariadne left by Theseus, and Amor looking disconsolately after the flying ship from Pompeii. Tab. 16. Two mosaic pavements from Pompeii. Tab. 17. Diana with a dart and bow, in the ancient Greek style, from Stabiä. Tab. 19. A Frieze from the temple of Iris, perhaps the most beautiful of this *genre*. M. Zahn also exhibited the eighteenth number of his "Ornamente aller Classisohm Kunosepochen," containing nine different paintings from Herculaneum and Pompeii, four sculptures in ivory, one basso-relievo antique in terracotta, six mosaics of the Norman Art of the 12th century, &c. The third series of this work will be published during the month of July. The exhibition is daily opened for a trifling entrance fee, destined for the contributing artists and the members of the Royal Academy; every Wednesday the exhibition is free for the public, so that the lower classes who cannot afford to pay for Art, may have, at least, the pleasure of inspecting it; in general, the exhibition is not much frequented. The gem of the whole collection is the "Flower Girl," by Magnus; amongst the other objects worthy of mention is a series of compositions from the "Nibelungen," by Kolb, executed in chiar 'oscuro, in the marble palace at Potsdam. There is a charming painting in oil by Metz of Rome, the "Death of Rachel:" Rachel died travelling to Bethlehem with her husband Jacob and her children and family, near the end of their journey, and after having given birth to Benjamin in the open field. The true feeling of general affliction is very well expressed, and the beauty of the forms and composition, and the harmony of colouring and execution are pervaded by a deep and poetical sentiment, so that you imagine you see a personification of an elegy by Schiller. A fine painting is the "Condemnation of Huss in Constance," by Martersteig; the great martyr is represented kneeling and praying for his enemies, who mock him on all sides, while the Emperor Sigismund and the other princes and prelates, with frigid coldness, hear the condemnation of the "Häresiarch." A second painting, by the same artist, "Luther at the Imperial Diet in Worms," although containing many beauties and characteristic figures, is less impressive than the former.—M. Schlesinger has arrived from Madrid, where he executed for the king, Frederic Wilhelm, a copy of Raffael's "Syrasimo di Sicilia." The copy is very good, and appears more faithful than the splendid engravings of the same work by Toschi. —The great cupola of the Royal Castle is to be finished by the architect Schadow.

Stuttgart.—The groups of horse-breakers executed in marble by Hofer in Carrara, and destined for the Castle Garden in Stuttgart, have arrived at Mannhiem, and are to be erected on the place of destination during the present spring.

Leipsic.—There has been lately published by George Wigand a very fine work, the "Richter Album," a selection of engravings on wood by Ludwig Richter of Dresden. Richter is a man of eminent talent in the art of illustration; he shows in his compositions great facility of design, a thorough knowledge of all the forms and features of life, and the ability to represent them with the most perfect truth. He delineates the finest touches of every character, especially of those of the lower classes, and of children. He is very popular, perhaps more so than any other artist. You find in the drawings of this artist not only art and talent, humour and sentiment, romantic and idyllic scenes, men and animals, landscapes and villages, &c., in the highest individuality; but, at the same time, the impress of the best feelings of our nation. This style of engraving on wood is very original, simple, and characteristic, so that the above-named work may be highly recommended as a good specimen of German Art.

Vienna.—The exhibition is opened, but displays no works of great interest. A medal has been struck in commemoration of the 13th, 14th, and 15th of March, 1848. The obverse shows a soldier and a citizen in the costume of the middle ages, doing homage to the Emperor and the Constitution. Between them the Altar of Liberty, with swords and signs, and broken chains. The reverse contains the enumeration of the new rights of the people, and the motto, "God save the Emperor." The artist of this medal is Drentwett.

Munich.—The painted windows for the Dome of Cologne, a munificent present from King Louis of Bavaria, are finished, and are to be exhibited in the Royal Institute for glass painting. They can only be exhibited singly, therefore I shall defer the description of the whole series to the next number. The labours on the different public new buildings have not yet commenced, except the Wittelsbacher Palace, which is to be finished as the residence of king Louis. The new Pinacothea was not accepted by king Maximilian, as I wrote you, it therefore remains as the undertaking of king Louis. The old Pinacotheca contains works of the most celebrated schools of the middle ages.

CUPID AND PSYCHE.

ENGRAVED BY C.W.WASS FROM A PAINTING BY W.ETTY, R.A.

IN THE CABINET OF W. J. BRODERIP, ESQ^re

Printed by Spencer & Harrison.

Proof on India Paper

It would be desirable that the new Pinacotheca should become a historical monument of the present Art in Europe; and especially, that it may not want specimens of English Art and its eminent masters. F.

PARIS.—During the Revolution none vociferated more lustily than artists "Vive la République!" Since the 24th of February, none more than they have suffered from the change. Now that the first excitement and tumult are over, a sentiment of despair seems to fall upon them, in so far as their own personal interests are concerned. The government has withdrawn all such commands as were not already commenced by the artist, and has given out no new commissions, except that one which has caused almost universal discontent, the Pantheon to Chenavard. Private individuals have all something else to think of than picture-galleries. The only artist of celebrity among the members of the National Assembly, David d'Angers, who was formerly all eye and ear for what related to Art, cannot now bear to hear it spoken about. "Have we not need to build the house first," says he, "before adorning it? You artists are a set of selfish fellows, who would have us at once make a Periclesian Athens out of our Democratic social Republic, all for their benefit. Let them think of the great necessities of humanity before their own little needs!" "All very good and true," says the artist, "but one's own little corner of humanity, the family, has the louder though lesser needs than the great humanity you talk about, and in these days we shall not make both ends meet very long at this rate." For the Art student, too, the prospects are closing.

After the somewhat noisy and irregular commencement noticed on a former occasion, the National Society of Artists has come to a better understanding among its members, and is arriving at more definite ideas of the uses and ends it may serve. At present, a commission of its members is busy preparing a project of law, to be presented to the Assembly, in reference to the adjudication of all Art enterprises; by which the government will, naturally, remain disposer of such sums of money as it may judge convenient, and chooser of such edifices to be ornamented, or other works to be appointed, as it may judge apropos. But the choice of the artist is not to be longer in its compatibility, but is to be made by universal suffrage of the artists themselves; thus extending the "République Démocratique" into the sphere of Art. The Society has also projects under consideration in reference to a permanent exhibition, and to a plan similar to that of the Art-Union Societies of Great Britain; which, strange to say, have not been imitated here yet, to any mentionable extent. But at present they seem to fix both the subscription and the chance of premium much too low; namely, something like six francs or five shillings subscriptions, and prizes at the rate of one among every fifty-six members.

A Commission of Recompenses has been judging the pictures exhibited this year, and has sent in its list of deserving artists to the minister of the interior. But such a list! With a somewhat too liberal democracy, they seem to have extended their honourable mention to every passable work of Art exhibited. However, it is likely that the medals or other rewards will only be accorded to the first mentioned in the list, and a mere mention to the others.*

Great researches are being made among the dusty canvasses and old marbles, and rolls of cartoons hid away in the unvisited store-rooms of the Louvre. No great treasure-trove has been discovered yet, I believe, though all sorts of rolls are unrolled, all sorts of dust and dirt uncrusted; but great hopes are always maintained, and at least some material for provincial museums is got hold of.

In an Art-Journal is the following:—"More than one republican artist looks back with a sentiment of gratitude to the time when he went to smoke his cigaretto at Vincennes, whither M. de Montpensier, after having bought a work from him, invited him in all liberty, equality, and fraternity. For M. de Montpensier was a democrat in the republic of Arts, if we compare him to the *parvenus* of yesterday, who treat artists like labourers in the National Ateliers." O. M.

* In future the works thus honoured will be exhibited separately after the close of the usual exposition; but this year, as it remained open longer than ordinary, it was not judged fit to keep back any longer the students and the public from the richer feast of the old masters.

BIRMINGHAM SCHOOL OF DESIGN.

THE Annual Examination and Distribution of Prizes of the Branch School of Design, in connection with the School at Somerset House, was held in the rooms of the Society of Arts, New Street, on Wednesday, the 31st May. In the absence of the Lord Bishop of Manchester, the chair was taken by the Hon. Fredrick Gough. The meeting was numerously and most respectably attended; among those present we observed C. Wilson, Esq., Government Inspector of the Provincial Schools, who expressed himself during the meeting as highly satisfied with the progress of the pupils and the general arrangement of the Schools.

From the Secretary's report we learn the number of students is on the increase, as at the same period last year the list on the books amounted to 423; at present there are 440; so far this is satisfactory.

The Treasurer's report, however, tells unfavourably for the School; and the threat held out by the worthy functionary, that if funds were not speedily forthcoming for liquidating the debt, he would place his office in the hands of the Committee, is certainly not at all creditable to the manufacturers of the town. It is a notorious fact, that Birmingham, with a population of 200,000—the head quarters of the Ornamental Metal Trade of England, does not collect for the support of its School a sum equivalent to the Government grant. We would compare this with what is done in Manchester and Glasgow, especially in the latter, in which a sum of money not less than 1500*l.* is annually raised for the purpose. Manchester has certainly done infinitely less, but still it has collected more than the Government grant, and its deficiencies are the result of improvements in the School, and a desire to render the Institution yet more useful.

The specimens submitted for competition and examination were highly creditable to the pupils, and infinitely so to the masters, Messrs. Clarke and Kyd. We repeat, however, that the end and object for which the School was instituted has been lost sight of; that the drawings exhibited were more like Academical studies than the productions of a Government School of Design. We would beg to place before the public, and this in a most prominent manner, that with the exceptions of a design for a Candlestick and one for a Stained Glass Window, we saw nothing at all bearing upon the manufactures of the locality, or calculated to aid them. The old answer to the objection will not do—"We have waited patiently until the students have learned to draw, but we do not yet see any attempts at designing; things were just as well managed under the old system." The connection between Art and Manufactures is very obvious, but we would submit for the consideration of those who advocate Art Education alone as being calculated to make a designer, that the skilful artist is not at all times so; or whence the numberless inelegant productions, even with the prestige of great names attached thereto, which fall still-born from the hands of their makers, or cram the shelves of our manufacturers? There are errors somewhere, and we do most seriously think they arise—first, from a want of suitable pecuniary means, and secondly, from the indifference of the manufacturers in not watching more narrowly the progress of the Schools. The first cause we cannot palliate; the second may arise from certain jealousies unworthy of British manufacturers, who almost invariably refuse to meet and discuss matters of the kind with a rival in their trade: it was otherwise on the Continent. What is the result of these jealousies and heartburnings? Just this, that there are springing up amongst us individuals, not manufacturers, who, taking advantage of the increased and refined taste of the people, bring into the market, by indirect means, articles calculated to gratify this taste, and thus pocket that which, were our manufacturers more spirited, would be theirs.

Of the duty of the Legislature to teach more especially these branches of education, which do not interfere with the liberty of the individual mind, there are few who will now question; but it is no less true, that the indifference and lukewarm spirit with which such assistance is received by those who ought to know better, goes far towards rendering government assistance more and more ineffectual, parsimonious, and calculating. That a taste for the Fine Arts is spreading all must admit; that the productions of our manufactories are gradually imbibing and incorporating Art into their external configuration, every observing person must be cognisant of; but that this is more attributable to the zeal of the artisan than to that of his employer, is most true. In a recent article in our Journal upon "The Effects of the European Revolutions on British Industry and Art," it was stated that a more auspicious period for the British manufacturer than the present could not readily be found. France is in a state of transition, its working population dependent upon the mad theories of Louis Blanc; Germany a prey to intestine commotion, and the other continental nations in conditions equally unstable and insecure:—their extremity is England's opportunity; a bold, united and concentrated effort should therefore now be made to advance in the Art of Design; and we feel assured that this will best be done by manufacturers exerting themselves in supporting the schools now extensively planted throughout the land. Let such, we say, support them by liberal annual subscriptions, by giving prizes for the best designs having direct connexion with the staple production of the town in which the school is placed; by their constant attendance upon the meetings of committee when called upon to fill the office of a member of that body; and still further by their vigilant attention to what is going forward in the schools, if they are only subscribers. The simple fact of an individual paying a subscription and nominating a pupil, is doing but little towards diffusing or encouraging a taste for Art or a knowledge of Design; and if he as an individual, and manufacturers as a body, interest not themselves, and that speedily, most assuredly schools instituted to foster and cultivate the growth of the Art of Design will be diverted from their legitimate channel and dwindle down into mere drawing schools. Our attempt, hitherto, to train up a class of designers for our manufactures is looked upon by our Continental brethren as a miserable failure, and takes its place not inopportunely among the delusions of the age.

CUPID AND PSYCHE.

PAINTED BY W. ETTY, R.A. ENGRAVED BY C. W. WASS.

THE various productions of Mr. Etty's pencil show him to be a diligent searcher after the beautiful, among the many subjects which mythological history presents. He by no means confines himself to the ordinary sources whence the ordinary painter derives inspiration, but seeks out new channels to supply his requirements. In the fine picture from which the engraving that forms our frontispiece has been taken, the loves of Cupid and Psyche, as related by Apulcius, have furnished him with the material for his work. According to that ancient writer, Psyche was the most lovely creature the world ever saw; people flocked from all parts in crowds to see her, and neglected the worship of Venus, who in consequence became so enraged that she sent Cupid to punish her. Instead however of executing his mother's commands, Cupid made Psyche his wife.

In Mr. Etty's picture, which gives the figures at full length, they are represented as descending to the earth surrounded by clouds; the composition of the work is eminently beautiful, and the colouring in the artist's usually gorgeous style. An objection might be taken to the drawing of certain portions of each figure, but Mr. Etty is well known to reject the generally accepted rules which direct and govern the designs of other painters of the human form, as Mr. Turner does in his landscapes, and in his delineation of *extra-natural* effects. Both possess minds that refuse to be fettered by acknowledged artistical laws, or the dogmas of schools; they should not therefore feel surprised when their works are criticised by those whose judgments are guided by the ordinary principles of Nature or of Art, and who can see only with the eyes that nature has given them.

We are indebted to W. J. Broderip, Esq., for permission to engrave this picture, which forms a most attractive feature in his small but well-chosen collection. It was exhibited at the British Institution in the year 1822.

GOVERNMENT SCHOOL OF DESIGN,

SPITALFIELDS.

THE Sixth Annual Meeting for the distribution of Prizes given to the successful Pupils of this truly practical branch of the Head School, took place at Crosby Hall on Thursday, June 8.

The Chair was taken on this occasion by the Right Hon. W. E. Gladstone, M.P., who, previously to presenting the prizes, addressed the numerous assemblage which filled the ancient hall.

The Right Hon. Chairman said, it was difficult to overstate the value and importance, as well as the great magnitude of the object contemplated by the formation of Schools of Design, and took credit for having originated a bill to protect, by registration, property in artistic invention.

He observed, that the course of the Spitalfields School had been one of increasing prosperity, and was calculated eventually to lessen the precarious condition of the weavers, which excited just interest and deep and legitimate sympathy. "Taste," he said, "when applied to matters of commerce has a money value, and is the basis of commerce in France, which would be insignificant but for its cultivation. It had its value in the market, and told in pecuniary returns; France had no chance in commerce without it. Only of late years had England been fully alive to this truth; and the drawings now shown on the walls where the meeting was being held, were the first fruits of a natural conviction."

Mr. Hanbury, the Treasurer, read the Report, stating the progressive improvement of the pupils, and the influence of their studies in elevating the character of the working classes; also, that during the past year a class for females had been founded, now numbering twenty-eight students, who were found to copy more faithfully than the other sex, and to impart more taste and elegance to their drawings.

The prizes were next delivered to the successful competitors by the Right Hon. Chairman, with suitable words of encouragement, and consisted of the following:—

FROM THE MERCHANTS' AND BROKERS' PRIZE FUND.

1. Best design for a Figured Garment. Charles Slocombe. 4*l.*
2. Second ditto. Joseph Rawlins. 1*l.* 10*s.*
3. Design for Figured Waistcoating. John Burridge. 1*l.* 10*s.*
4. For the best Design for Parasol or Umbrella Borders. Joseph Bridges. 3*l.*
5. Second best, ditto ditto. William Smith. 1*l.*
6. For the best Design for Figured Damask. Joseph Rawlins. 3*l.*
7. Second best, ditto. Matthew Jefferson. 1*l.* 10*s.*
8. Best Chalk Drawing from the Statue. Henry Farmer. 3*l.*

BY LORD ROBERT GROSVENOR, M.P., &c.

9. Second best Chalk Drawing from the Statue. C. P. Slocombe. 1*l.* 10*s.*

BY ALEXIS DOXAT, ESQ.

10. For the best Painting from Nature. Charles P. Slocombe. 3*l.*

BY MESSRS. HANBURY AND CO.

11. Second best Painting from Nature. George Sevier. 1*l.* 10*s.*

BY THE COMMITTEE.

12. The best Drawing in Crayons from the Flat. Robert Oldman. 1*l.* 10*s.*
13. Second best, ditto. George Sevier. 1*l.*
14. Third best, ditto. William Smith. 1*l.*
15. The best Outline Drawing from Nature. William Estall. 1*l.*
16. Second best, ditto. James Foskett. 10*s.*
17. The best Outline from the Cast. William Mason. 1*l.*
18. The best Outline from the Lithograph. Gotlip Schwartz. 10*s.*
19. Best Drawing in Crayons from Lithograph, Miss Mary Ann Sharp. Books.
20. Second best, ditto. Miss Harriet Branson. Books.
21. Third best, ditto. Miss Louisa Rougier. Books.
22. For the best Drawing in her Class. Miss Harriet Burr. Books.
23. Ditto, ditto. Miss Mary Ann Johnson. Books.
24. Ditto, ditto. Miss Mary Rogers. Books.

FROM THE MERCHANTS' AND BROKERS' PRIZE FUND—1848.

25. Best Design for a Figured Garment. Charles Slocombe. 4*l.*
26. Second best, ditto. John Burridge. 1*l.* 10*s.*
27. Third best, ditto. William Smith. 1*l.*
28. Design for Figured Waistcoating. Robert Oldman. 1*l.* 10*s.*
29. Best Design for Parasol border. Henry Soper. 3*l.*
30. Second best, ditto. John S. Cook. 1*l.* 10*s.*
31. Third best, ditto. Joseph Bridges. 1*l.*
32. For the best Design for Figured Damask. George Sevier. 3*l.*
33. Second best, ditto. Joseph Rawlins. 2*l.*

BY LORD ROBERT GROSVENOR, M.P., &c.

34. Best Design for Dessert Service. William Ford. 3*l.*

BY MESSRS. HANBURY AND CO.

35. The best Drawing in Crayons from the Statue. George Sevier. 3*l.*

BY THE COMMITTEE.

36. For the best Drawing in his Class. W. E. Cox. Books.
37. Ditto, ditto. George Camfield. Books.
38. Ditto, ditto. Samuel Booker. Books.
39. Ditto, ditto. William Wagstaff. Books.

It will be seen that Mr. Charles Slocombe, an intelligent-looking youth, about 17 years of age, gained four of the principal prizes; and it was announced amid the acclamations of the assembly, that Messrs. Stone and Kemp, eminent silk manufacturers, had engaged him for a term of years at a liberal salary, to Design exclusively for their house.

The drawings exhibited displayed the result of good instruction and practical intention, to an extent that would make last year's exhibition at the Parent School, look feeble in execution and uncertain in purpose. It must be borne in mind also, that of 150 pupils, the morning class seldom numbers 20. It is by the evening class, composed of persons actively engaged, to whom "time is money," that the excellent drawings have been executed.

The usual resolutions were passed and several speeches made by extensive silk manufacturers, all of whom concurred that the favourable time had arrived when, from political circumstances, England could stand alone in excellence of design in silk goods, as well as in superiority of manufacture; an opinion in which Mr. Alderman Wilson cheerfully concurred, having as he said, forty years since been himself employed in concocting patterns from French designs for English use from smuggled patterns.

It may be suggested to be both benevolent and patriotic that some of these designs for silks should be manufactured; and instead of the hackneyed labels of "*recherché*," "*distingué*," and "*foreign*," let us hope to see in our Regent-street shops, silk dresses labelled "Prize designs of the Spitalfields School." Independent of the encouragement to native talent, so much needed, it would animate the great body of Spitalfields weavers, to whom every manufacturer who spoke on the occasion, gave testimony of loyalty and good conduct during all times of political turmoil and factious agitation.

ART-UNION PRIZES.

SINCE our last report, the following have been selected by the prize-holders of this Society.

Amount of Prize. £	Sum paid. £	s.	
80	80	0.	'Pointing out the Text,' T. F. Marshall, R.A.
70	70	0.	'Mendicante of the Piazza Navona,' F. Y. Hurlstone, S.B.A.
60	60	0.	'The Gipsies' Home,' E. Williams, Sen., Free Ex.
60	60	0.	'A Sylvan Scene,' Campion, N.W.C.S.
50	50	0.	'On the Coast of Galway,' &c., H. M. Anthony, S.B.A.
50	50	0.	'The Thames, near Marlow,' E. J. Niemann, Free Ex.
50	50	0.	'Beach Scene—Isle of Wight,' W. Shayer, S.B.A.
40	40	0.	'An Interior,' W. Hunt, W.C.S.
40	55	0.	'The Plough Team,' W. Shayer, S.B.A.
40	40	0.	'The Rape of the Lock,' C. Weigall, N.W.C.S.
40	40	0.	'Winter,' E. Hassell, S.B.A.
30	31	10.	'Game and Fish,' G. Rosenberg, W.C.S.
30	30	0.	'Bridge over the Nar,' Oliver, Free Ex.
25	25	0.	'Shipping,' &c., R. R. Renagie, R.A.
25	25	0.	'Forest Pond,' J. Stark, R.A.
25	25	0.	'Spectacles for all Ages,' J. B. O'Neil, R.A.
25	21	0.	'Bust of Flora,' R. Physic, S.B.A.
25	25	0.	'View on the Moselle,' C. Deane, R.A.
25	26	5.	'Pont-y-Pair, Bettws-y-Coed—North Wales,' E. Duncan, W.C.S.
25	25	0.	'Morning Toilet on the Way to Market,' T. F. Marshall, S.B.A.
20	63	0.	'Crossing the Tilt,' W. Evans, W.C.S.
20	30	0.	'The Coming Footstep,' T. F. Marshall, S.B.A.
20	20	0.	'The Shadow of a great Rock,' H. Warren, N.W.C.S.
15	15	0.	'Interior,' W. Collingwood, N.W.C.S.
15	15	0.	'The Observatory in Greenwich Park,' Mrs. G. May, R.A.
15	15	0.	'The Way-side Spring,' F. W. Hulme, F. Ex.
15	15	0.	'Up Hill and down Dale,' W. Dennis, Free Ex.
10	10	0.	'Landscape—Evening,' G. Clay, R.A.
10	10	0.	'Evening,' G. A. Williams, Free Ex.
10	10	0.	'Ewer in Bronze,' H. de Trequeti, R.A.

ART IN THE PROVINCES.

LECTURES ON ART—GLASGOW SCHOOL OF DESIGN.—C. H. Wilson, Esq., Director of the Provincial Schools, has delivered a course of two lectures to the pupils of the Glasgow School of Design, in the large gallery of the Institution. He said that Government was desirous of improving the efficiency of Schools of Design in every possible way, and that various new classes were in contemplation. Lectures of a practical character would be delivered by the masters, whilst he should present a history of Ornamental Art, as displayed in Architecture, Sculpture, and Painting. The present course would relate to Greek Art. To understand the beautiful works of Art remaining to us, it was necessary to know something of the mythology, habits, and customs of the Greeks, of which he gave an interesting sketch, particularly describing the ceremonies and mysteries, which are so frequently represented in their works of Art. A knowledge of their costume was also important, and this was brought under review. The lectures were illustrated by small drawings, and by a reference to some of the figures and bas-reliefs in the gallery. Mr. Wilson repeated the lectures in the day-time to the female pupils. It is understood that he will continue the course at intervals of three months. Not being of a technical but of a general character, such lectures are interesting to all lovers of Art; and we trust that the next course will be duly announced, so as to give the friends and supporters of the School an opportunity of attending.

GLASGOW.—The students of Mr. Robertson's class in the School of Design at this place held a soirée at White's Hotel in compliment to their master, and for the purpose of presenting him with a testimonial of the respect in which he is held by his pupils. The testimonial is a handsome black marble time-keeper in the Greek style, manufactured by Mr. Rait of Glasgow. On the base of the pedestal is a plate with the following inscription:—"Presented to Alexander D. Robertson, Esq., to mark their appreciation of his earnest, well-directed, and disinterested labours for their advancement. Glasgow, May, 1848." Such an act is alike honourable to all parties, not only as evincing the good feeling which exists between them, but as exhibiting, on the part of the instructed, their sense of the privileges enjoyed, and their estimation of the manner in which the arduous duties of directing their studies are performed. To the recipient of the gift it must prove a gratifying reward for much labour and anxiety.

HANLEY, STAFFORDSHIRE.—Mr. Robinson, the master of the Government School of Design at this place, delivered recently an excellent and highly instructive lecture to the pupils and friends of the Institution. He selected for his subject "Art Education," which he treated as an introductory exposition of the studies and object of the School, with reference to that branch of manufacture—Pottery—coming more immediately under their notice. The lecture embraced many useful observations, deserving the attention they received.

CHELMSFORD.—The Shire Hall in this town has been opened during the past month with a very extensive collection of works of Art and of Manufactures, in aid of the Literary and Mechanics' Institution established here. The contributions were lent for the purpose chiefly by parties residing in the locality. They included pictures by the old masters, Poussin, Wouvermans, Greuze, Spagnoletto, S. Rosa, Vandervelde, Teniers, Vandyke, &c.; and by more recent and living artists, Bigg, R.A., Gainsborough, Constable, Morland, Biard, Pyne, Lawrence, Nasmyth, E. Landseer, Westall, Pether, Bright, Prout, Lucas, Youngman, &c., &c. There was also a multitude of engravings framed, bronzes and busts, fossils, shells, statuettes, antiques of every description. Among the manufactured works were Jennens and Bettridge's Papier Maché, Copeland's Statuary Porcelain and Vases, Jordan's Wood Carvings, Leake's Relievo Leather, &c. In short the rooms contained an infinite variety of objects, forming a complete museum of interest and instruction, such as models, machinery, stuffed birds, brass rubbings, with old and rare volumes of books. Such exhibitions as these are much on the increase in our provincial towns; they are calculated to work great good in many respects; not the least important of which is the fostering in the minds of the lower classes a kindly feeling towards their superiors in rank, who by bringing out from their treasuries "things new and old" for the benefit of those who have them not, will be repaid by increased attachment and respect.

SONNET.—THE SWAN.

QUEEN of the silent Lake,
Gliding majestic o'er thy liquid court,
Deep in the shadowy brake,
Where the imagined Water Nymphs resort;
Where foxgloves hang their bells,
And oaken bowers their branches intertwine;
And Solitude in leafy covert dwells,
That sanctuary, Snowy Queen, is thine.
Few violate thy state. The timid deer
May drink the pure wave as he trots along;
The forest-loving birds may hover near,
The Nightingale may pour her stream of song;
Yet Queen acknowledg'd—on thy glassy throne
Thou reign'st in quiet majesty alone.

Homerton. JAMES EDMESTON.

PICTURE SALES.

The picture sales of this year have been unusually numerous, without including the regular series of worthless gatherings. A great number of really fine and good works of Art have been distributed in the auction room, the more consequential portion of which has been sold, of necessity, through the decease of the owners; the other part has been consigned to England from the Continent, where the disturbed state of the higher ranks of society renders it imperative on them to part from intellectual luxuries.

The modern Belgian pictures, forming the collection of Mr. Stewart, sold at prices so ruinously small, that we forbear to quote them. The time of sale was unfortunately just a week after Mr. Wells' important pictures by ancient masters had fully engaged the minds and purses of collectors. 'An English Coast Scene,' by Lee, R.A., belonging to his collection, sold for 84 guineas; and the 'Nymph caressing Cupid,' by W. Hilton, sold for 250 guineas. Engravings after each of these pictures have been recently given in this Journal.

The next in order was the Spanish pictures and a few others collected by the late Sir J. M. Brackenbury, during a twenty years' residence at Cadiz as our consul to that port. This sale may be registered as a lamentable occurrence, for with the exception of a very small 'Crucifixion' by Murillo, and a larger picture of considerable merit attributed to the same master, no single work brought any price commensurate with the renown of the names affixed to the various lots. That the late possessor attached great importance to them, is evidenced by their constant exhibition at the British Institution; and the failure in quality and price is somewhat unfortunate, for with five or six excepted names, the Spanish School is thoroughly unknown in England, and the specimens were calculated only to excite astonishment that the designations of the painters should ever have been registered in the History of the Arts. Five pictures, named to have been painted by Velasquez, being lots 31, 32, 42, 43, and 57, sold for 7*l.* 17*s.* 6*d.*, 7*l.* 7*s.*, 5*l.*, 4*l.* 10*s.*, and 8*l.* 8*s.* Lot 29. Zurbaran, 10*l.* 10*s.*; lot 47. A. Cano, 9*l.* 9*s.*; lot 48. Murillo, 8*l.* 10*s.*; and finally, lot 53, by A. Cano, and lot 54 by C. Schut, sold for 5*l.* 15*s.* 6*d.* and 11*l.* 11*s.* Those two pictures were exhibited last year at the British Institution, it may be supposed for the advancement of British Art by the study of old masters! It is pardonable for amateurs to indulge their fancies certainly, but it becomes rather more than pitiable for them to parade such evidences of incompetent judgment year after year before a public scarcely yet instructed to estimate truly;—it is the blind leading the blind.

A better collection, one more worthy of an English gentleman, being the pictures acquired by the late Sir Thomas Baring, Bart., was sold by Messrs. Christie on June 2nd and 3rd. A considerable number of works by our native painters, purchased from their easels, with a fair gathering of small and choice productions of the ancients representing all the Schools, were comprised in the one hundred and thirty-six numbers of the Catalogue. The following are some of the prices brought by the various lots:—

Lot 37. 'Alfred in the Neatherd's Cottage,' the sketch by Sir D. Wilkie. 82 gs.
Lot 41. 'Group of Pines,' &c., Lance. 59 gs.
Lot 42. 'Landscape Peasants playing at Quoits.' Linnell. 230 gs.
Lot 43. 'Interior of a Cottage,' F. Goodall. 70 gs.
Lot 44. 'Group of Cattle,' T. S. Cooper. 41 gs.
Lot 45. 'View on the Dee,' R. Wilson. 147 gs.
Lot 47. 'View in the Campagna,' R. Wilson. 120 gs.
Lot 48. 'Hastings,' C. Stanfield, R.A. 210 gs.
Lot 49. 'Fire of London,' P. J. de Louthertourg. 200 gs.
Lot 50. 'Boulogne, with Fishermen,' &c., W. Collins, R.A. 233 gs.
Lot 53. 'Landscape—Philip baptising the Eunuch,' J. Linnell. 112 gs.
Lot 54. 'The Flight into Egypt,' J. Linnell. 135 gs.
Lot 54. 'Roman Woman seated at an Altar,' W. Collins, R.A. 151 gs.
Lot 56. 'View in Hampshire, with Cottages and Trees,' Patrick Nasmyth, 1830. 200 gs.

The first time that a picture by this native painter has reached such an amount is a gratifying proof of the advancing capability of appreciating a truly fine work, without being influenced by the prejudice of name alone. There were two landscapes by Hobbima in this sale; one sold for 275 guineas and the other for 155 guineas. The close approximation in pecuniary value of Nasmyth with Hobbima is deserving of especial notice. Only twenty years ago, while Nasmyth was living among us, he only found customers among picture dealers, or patrons in tradesmen living at Lambeth, where he resided. At that time the faded works of Hobbima sold for 800 and 1000 guineas. No one will venture to deny the admirable qualities in Hobbima's best productions which remain undecayed; but the majority have lost their colour, the shadows have blackened beyond recal, the greens have become brown or bronzed, and the greys have degenerated into dinginess. Those which are still in the primitive condition of tint are beyond all price; but as they are nearly unattainable, it is a proud gratification to witness the works of a talented countryman called into request, and competing in price with a painter, placed among amateurs as inimitable. There are many of our landscape painters now living, who, if fairly encouraged by prices that would enable them to devote more time to the execution of detailing foliage and herbage by studies from nature, would put to shame many of the pictures by Hobbima, or which are attributed to him, in their present condition of departed excellence of natural tones.

We resume our notice of prices:—

Lot 57. 'A Grand Landscape,' W. Lee, R.A. 100 gs.
Lot 58. 'Taking Sea-fowls' Eggs,' W. Collins, R.A. 245 gs.
Lot 59. 'Sheep-washing,' Sir D. Wilkie. 660 gs.
Lot 60. 'Sheerness,' J. M. W. Turner, R.A. 550 gs.
Lot 61. 'A Lodge in Windsor Park,' Gainsborough. 310 gs.
Lot 62. 'Alfred in the Neatherd's Cottage,' the large picture, Sir D. Wilkie. 410 gs.
Lot 63. 'Meleager,' R. Wilson. 170 gs.
Lot 84. 'A Concert Champêtre,' Watteau. 145 gs.
Lots 94 and 95. 'Dutch Boats,' A. Cuyp; each about four inches high by three wide. The pair, 90 gs.
Lot 121. 'Abraham and Melchisedec,' sketch by P. P. Rubens. 365 gs.
Lot 130. 'A Fresh Breeze,' Backhuysen. 270 gs.
Lot 132. 'A grand Wood Scene,' Ruysdael. 195 gs.
Lot 133. 'A Stag Hunt,' Wouvermans. 133 gs.

A very unimportant picture, but certainly a true specimen, by J. Van Eyck, containing a small figure of St. Jerome in his study, was purchased by Mr. Conyngham for 133 guineas. It did not possess the usual richness of colour, fulness of subject, or learned treatment of light and shade which Van Eyck's pictures usually display, but the elaboration could not be mistaken. If we could give the names of the purchasers of fine pictures in every instance, it would materially assist the tracing of undoubted works through various possessors; the majority are purchased in the auction-rooms by agents, and the recording of their names would be useless for the above purpose.

No importation of capital works of Art into this country for public sale comprises so many brilliant specimens as the collection of the Count de Morny of Paris, sold by Mr. Phillips, in New Bond Street, on June 20th, and following day.

We shall give a detailed account of the sale in the next number, and congratulate ourselves on the prospect of these rare gems of Art being absorbed into the private collections of our nobility and gentry.

CORRESPONDENCE.

MEGYLP.

To the Editor of the Art-Union.

Sir,—Seeing that inquiries have been made, through the medium of your valuable Journal, for the best method of making *Megylp*, I have much pleasure, for the love I bear the Arts, in communicating, by your permission, that which I have used; and one which, I feel confident, will please the most fastidious in artistic manipulation—I mean those artists who use *Megylp*. I shall not enter, at this time, into the question whether *Megylp* ought or ought not to be used, but reserve for some future occasion that, to artists, *all important inquiry, "what is the best vehicle for what is usually called oil-painting?"* I proceed then, at once, to give the formula which experience has, through a long course of years, proved to be unexceptionable.

Take one pint of raw linseed oil which has not been exposed to the sun, for it will be made clear enough without exposure; sometimes, this exposure renders it what is usually called *fat*, and the more fluid the oil is, the better will the Megylp be; that is, the freer it will work in the pencil. Put the above quantity of oil into a large earthenware glazed pot (such as a jelly-pot), *place the same in a sand bath heated to* 220°, *not higher on any account*. The manipulator will find some difficulty in telling when the bath is 220°, unless he have a thermometer; should he not possess one, the following will, in some measure, answer for it. Place in the *same sand-bath* a one ounce bottle, three-fourths filled with water; now, we know that water boils at 212°, therefore, as soon as we have the water boiling we know we have obtained 212°, and we must guess the remaining 8°, which can be done tolerably correctly. *Keep rather under* 220° *than above it*; this is erring on the right side; having brought the oil to 220° *stir it well* with a tobacco-pipe or clean piece of wood, but with no *metallic substance*. *Aqueous evaporation* takes place, that is, the *water* in the oil, obtained by expression or other means, is allowed to escape. *Keep it at this temperature for one hour*; then, without removing it from the bath, put *half an ounce of very dry quick lime, in powder, into the oil, stir* for a few moments and pass *the oil, while hot*, through *blotting-paper*. The *water*, the *mucilage*, the *acid*, and other *non-essentials* are, in a great measure, gone, and the oil has received a degree of *siccativeness*. The *oil* must now be returned to the *bath*, and, having brought it up to 220°, *add, in fine powder, and very dry, one quarter of an ounce of sulphate of zinc and one quarter of an ounce of subacetate of lead*,—BOT ACETATE; this, to some persons, may not appear essential, but it is of the utmost importance, and could be shown to be so chemically. Keep it at the above temperature for half an hour; let it stand for six hours and then heat it again to 220° *without* stirring it, and pass the same through a flannel bag, on the inside of which is rubbed a little *animal charcoal*. The *subacetate* combines with the remaining mucilage which is thrown down. Having prepared your oil take of it *two parts* and of *good mastic varnish three parts*, and they will produce a *Megylp* that will, as I said before, please the most fastidious.

You will perceive this preparation is treated chemically; the oil is not made dark by being in the least degree *carbonised*; the mucilage and the water are taken away, the one by precipitation, the other by evaporation; the filter separates the precipitate and other matters, and the oil is separates the precipitate and other matters, and the oil is rendered *siccative* and *brilliant* without impairing its fluidity; matters of paramount importance to the artist.

I am, Your obedient servant,
56, Long Acre, 15*th May*, 1848. THOMAS MILLER.

THE SOCIETY OF ARTS.

To the Editor of the Art-Journal.

Sir,—As the acknowledged medium of communication upon matters connected with Art, I beg to trouble you with the following questions, and shall feel obliged by the necessary information.

Is it customary for the acting members of the Society of Arts to advertise prizes and invite competition for them, when they do not intend (unless it suits their own purposes) to award them?

If so, does not this fact fully account for the few who feel inclined to enter the lists, in which not only the chance of winning, *but of there being anything to win*, is so very problematical?

Is it also customary for that body to award those prizes which are given, *after* the exhibition has closed and the competing designs removed?

If this be the rule, would it not be "better honoured in the breach than the observance?" for if any credit attach to the favourable verdict of the Society, would it not be more serviceable to the parties gaining it, if published during, or even prior to the opening of, the exhibition; and the articles upon which the awards had been made, so noted, that the public generally might have an opportunity of testing the value of the judgment brought to operate in the decision?

A SUBSCRIBER.

THE SOCIETY OF ARTS.

To the Editor of the Art-Journal.

Sir,—From the interest you feel in the cause of Art, and the spirit with which you advocate the cause of those connected with it, however humble, I venture to draw your attention to the conduct of the Society of Arts, in their late *retention of prizes*, publicly announced to be given by them for a certain number of Designs, the character of which they specified. An advertisement, fully detailing the proposed plans of the Society, having appeared some months since in your valuable Journal, my attention was drawn to the matter, and, upon the faith of the Society's promises, many artists (myself among the number) employed themselves in studies, both of drawings and models, in accordance with the description of articles eligible for competition. Our productions were received and exhibited (though, from want of proper space, very unfavourably) during the three months the different productions were on view. Some time after the close of the exhibition, notice was given that the prizes had been adjudged; but, upon inquiry, it proved that *very many of them had been held back altogether*, and for what reason I am anxious to learn. The Society has put us to considerable expense and loss of time by their caprice, and we have a right to know why we have been trifled with.

Had the Society the option of reserving the awards, in case the competing works were not considered of sufficient merit to deserve them; then such option should in the first place have been stated, and if afterwards acted on, the reason should have been distinctly assigned; but in the present case this could not apply, as the Secretary, in his report, remarks upon the very great improvement in the various objects submitted for exhibition during the recent session; and this has been confirmed by the unanimous opinion of the press. If in past years, with very inferior works, the full complement of prizes was awarded, why are they now withheld, with so manifest an advance in merit? Is faith only to be kept when the private interests of members of the Society's council may be served? Who will again credit the promises of the Society after such a breach of faith? for such it is; and what right has this body, more than any private individual, idly to engross the time and capital of many who can ill afford to spare either?

It will scarcely be credited, that one reason assigned for the non-distribution of many of the prizes, is, that many of the designs were so extremely clever, and their merits so nicely balanced, as to preclude the possibility of giving a vote as to priority. This is sufficiently ridiculous. In any case it would evidence a want of perception and judgment, proving the unfitness of the umpires for their task; but, in the present instance, that is determined on other grounds much more objectionable.

Better for the Society to have remained in the lethargic doze in which it had languished for so many years, if these be the results of awakened action.

This conduct will and must recoil upon itself; artists and manufacturers will not submit their productions to the veto of those who from timidity or prejudice withhold a just decision. Faith in the Society can but be founded on the belief that there are parties in connexion with it competent to form a correct opinion upon the comparative merits of the objects submitted to their inspection, and who will exercise that judgment unbiassed by private considerations; otherwise the proceedings become a cruel mockery, and few will allow themselves to be duped a second time.

It may be urged, that being an unsuccessful competitor I am disappointed, and seek revenge by my pen for the slight put upon my pencil; but this is not altogether the fact; true I am disappointed, but so are all, for all are alike losers. I will acknowledge that others have far more cause for grumbling than I have; for I candidly admit, that there were better productions in the same class than my own, and therefore I am at least disinterested in my protest, as the prizes if awarded would not have been mine; but it is most unfair to withhold them from those to whom they were most justly due; and my chief mortification is, that I have wasted my time upon the chance of getting—*nothing*.

ONE OF THE DECEIVED.

[We have selected these two letters from several: the subject is undoubtedly one that demands explanation, and, we trust, will receive it. The Society of Arts is a valuable Institution, and may be very useful; but it has become necessary to watch it narrowly.]

SCENERY OF THE STAGE.

"To show the very age and body of the Time, its form and pressure,"—thus our immortal Bard inculcates the duties and the mission of the Drama. There is neither reservation nor restriction affected; on the contrary, it is a completeness in every part, that may indicate the true phase of civilisation of the period. Tradition has carried down to the present day the false taste that allowed a Roman Hero to strut on the stage habited in bag-wig and ruffles, until a truer feeling expunged the absurdity, and accuracy of costume became identified with analogous history.

The decoration of appropriate scenery followed tardily the first reformation of propriety, and it has now hardly advanced to the spirit of the times we live in. Although for a brief moment it was splendidly illustrated by Stanfield and Roberts, they were snatched away by the desire of possessing more permanent works of their invention to decorate our Halls and Galleries. How often have we witnessed the highest purity of Dramatic declamation, or the perfection of Lyric science, with a background of soiled stained canvas, violating all the principles of linear and aerial perspective; and destitute of those fresh and illusive tints which constitute the charm of painted representations.

A better feeling has been awakened by recent essays in the periodical press, aided by lectures in societies professing the cultivation of the Fine Arts; and we are, at least, no longer shocked by the incongruous jumble of odds and ends to make up a whole, or by the make-shift adaptation of a worn-out scene, painfully suggesting a banquet of the most *recherché* viands spread on an unclean damask.

The two National Theatres having in a measure disappeared from the induction of the so-called legitimate drama, it is to the rival great establishments dedicated to Italian opera, that we refer as the standard, "to show the very age and body of the time," &c. Improvement is here rapidly progressing. At Her Majesty's Theatre every new decoration is indicative of research and purity of detail. The forms of trees, heretofore so puerile in conception, are now replaced in forest or sylvan scenery with graceful and natural forms, being the result of studies made from Nature by Mr. C. Marshall during a Summer tour in the midland counties. At the Royal Italian Opera, Covent Garden, a vivacious impulse has been given by the new direction; and the occasional ridiculous amalgamations of style in architectural combinations, no longer distress the cultivated eye. The new scenery presented with "Tancredi" is a flattering example of rigid attention to Sicilian clime and its accessories. The landscape on the sea-shore is brilliantly suffused with the light of an Italian sun; the two scenes of a public place with sacred edifices, and a street in Syracuse, are perfect in character, and painted with true artistic feeling.

At the Lyceum Theatre good scenery is fully considered to be a worthy vehicle for illustrating the Dramatic Art. The new piece of "Theseus and Ariadne" is superbly got up, and great praise is due to Mr. Beverley, the painter of the decorations. The first scene, displaying the port and city of Heracleum, in the island of Crete, is painted in bright and transparent tones, the forms of the waves are better than hitherto seen, the clear sky and tender tints of the island are equally good; the whole would merit unreserved praise, if the complete ideality of classic Greece were not totally marred by the introduction of the arch very prominently, a Colosseum, and several domed edifices, belonging properly to the architecture of the later period of ancient Rome. Such an egregious anachronism is inexcusable; an easy reference to "Stuart's Antiquities of Athens," would have rendered the illusion perfectly in accord with the rigid truth of the elegant costumes of the performers. The last scene, called "the Vines before the Temple of Bacchus," may be cited as the highest perfection of scene painting ever produced in England. The trailing vines, with clustered fruit, are painted as an artist would feel they should be; there is no daubing, no "*that will do*;" the groups of fruit and flowers that are exuberantly festooned on the sides, or wings, are finished with the greatest care. The scene is closed by the temple of the deity seen on the summit of a lofty rock, based in the Ægean sea, a picture in itself, so fresh and sunny, that it realises our dreams of Greece, in Byron's words, as the—

"Abode of Gods, whose shrines no longer burn."

The other scenery of the piece is very happily treated, and is so great an advance of the Art, with the exception of the architectural mistakes, that we feel delight in a display of talent likely to originate a new source of mental pleasure.

The want of space in the present number compels the omission, until the ensuing month, of very congratulatory remarks on the scenes of the Ballet "Les quatre Laisons," at Her Majesty's Theatre in the Haymarket; and the "Nirene," with the other decorations, by Messrs. Grieve at the Royal Italian Opera, Covent Garden. To the latter we shall make reference ere long, as deserving the highest praise.

MINOR TOPICS OF THE MONTH.

THE VERNON GALLERY.—The Gallery has been opened to the public on the Tuesdays and Thursdays of the past month; it has been visited on each of these days by between 300 and 400 persons. The trustees have found it necessary to increase the number of admissions to 400; notwithstanding which the rooms have not been inconveniently crowded, and we rejoice to say, no annoyance whatever has been sustained by Mr. Vernon, who was all the time in occupation of the upper chambers of his house; it is still more pleasant to add that his health has materially improved. The persons admitted form but a small proportion of those who apply for tickets; on some days, indeed, the applications exceeded 3000; and the throngs at the National Gallery, so early as ten o'clock on the days of issue, have been absolutely astonishing, so great is the anxiety to view the Collection. The trustees contemplate admitting on three days, instead of two, with the sanction of Mr. Vernon, which certainly will not be withheld, for it is needless to say that through the whole of this truly magnificent transaction he has given no consideration to himself. As yet, no step has been taken in Parliament on the subject; but there can be no doubt that in both houses a formal recognition of the gift will take place ere long. Meanwhile, "the Press" throughout the kingdom, has been earnest and fervent in expressing thanks in the name of the British public; in the *Times* there have been paragraphs, letters, and even leading articles, all recording the immense importance of the gift, and the gratitude due to the giver. These are cheering signs of the more universal estimation in which Art is held.*

THE SECRETARYSHIP OF THE ROYAL COMMISSION.—Our contemporary "The Builder," lately issued a somewhat indignant reproof to the Royal Commission for having appointed an Italian gentleman to "succeed" Mr. Eastlake as the secretary; but the "Builder" made the giant he desired to kill. We may state on good authority, that the present secretary of the Fine Arts Commission is *not* about to retire from that office; and that M. Aubrey Bezzi (the Italian gentleman alluded to), who has been naturalised for more than twenty years, and who is thus by the law of the land an Englishman, has *not* been appointed by the Commissioners to any office connected with the Commission, nor is any such appointment contemplated. The secretary's occasional employment of the gentleman in question in subordinate official matters, may have given rise to the statement referred to—which is simply absurd.

ARCHITECTS AT THE ROYAL ACADEMY.—We appear to have given great offence by expressing an opinion that Architects have no business in the Royal Academy. Upon this subject we have received several letters, the majority of which we have replied to with all due respect; anonymous communications (of which two or three have "come to hand"), we treat with the contempt they deserve. If, according to one of them, we have "put our finger into a hornet's nest," we have no fear that we shall obtain credit for just motives and right intentions, among all honourable men—no matter how widely they may differ from us as to the view we have taken: the "hornets" we shall find it easy to crush. Critics who are influenced by base apprehensions of annoyances or insults, are unfit for the duties they undertake: to give wanton and needless offence is a crime; but he is a poltroon who shrinks from offending, merely because of the trouble that may ensue. It would be worse than absurd to suppose that our opinions concerning the admission of Architects into the Academy, either as members or contributors, can arise otherwise than from a firm conviction that on the one hand the Academy renders no services to Architects; and, on the other, that Architects are of no use to the Academy: while it is beyond question that they "keep out" four or five meritorious Artists, to whom no such observations could apply.

MISS JENNY LIND.—It was announced by Mr. S. C. Hall at the anniversary meeting of patrons and supporters of "the Hospital for Cure of Consumption," that it is the intention of this accomplished lady to give a concert for the benefit of the Charity, some time towards the close of the season. We have so often advocated, in our columns, the cause of this Hospital that it is unnecessary to detail its claims. Although about seventy patients are now received within its walls, and "out-door relief" is afforded to hundreds daily, its means are sadly disproportionate to its wants; the object of Miss Lind is to assist in building an additional wing, to which her considerate generosity cannot fail to contribute largely. In her own country the genius of this lady has greatly aided many valuable charities; some, indeed, it has entirely sustained; we rejoice that she will leave here a record of her sympathy with the cause of the distressed. There are in London numerous persons who, entertaining objections to visit a theatre, have been unable to hear her marvellous voice; the concert to which we refer will afford to all such a means of intense enjoyment,—probably the only opportunity of which they will be enabled to avail themselves. They will not be as much gratified while merely hearing her sing as they would be when hearing her sing and seeing her act, for her powers as an actress are of the loftiest order; it is, indeed, impossible to imagine the Art—if so it must be called—in greater perfection. In her it is nature; she is, in reality, for the time that which she appears; and in each of her characters she is, consequently, a fine study for the artist. It is something too that her whole professional career has been in the highest degree honourable; those who know her in private life speak of her with enthusiasm, because of qualities of mind and disposition pre-eminently good—of her domestic habits and those gentler virtues that seek indulgencies and rewards apart from crowds. Perhaps a woman more unspoiled by adulation never existed; genius is but one of her many rare gifts, and it is not too much to say, she values most those who most excite affection and respect: humble in all her aims, desires, and hopes. It is but right to add that the wishes of Miss Lind in reference to this charity have been met in the most cordial and liberal spirit by Mr. Lumley, who has placed the concert-room of the opera and all its appliances at her control.

THE NELSON COLUMN.—There appears at length some reasonable prospect of this too long neglected work being completed; two more of the subjects to ornament the panels of the pedestal having been modelled, the moulds will now very speedily be made ready for the castings. One of these models, a bas-relief, is by Mr. Woodington, who has adopted an incident in the hero's career that occurred at the "Battle of the Nile," where Nelson being wounded in the forehead by a musket ball, is carried into the cockpit to receive surgical assistance, which, however, he declined, and ordered the officer to take him only in his turn with the wounded seamen. The arrangement of the group is exceedingly effective; the principal figure designed with great boldness, and at the same time accuracy of features; while the seamen who are introduced are men of thews and muscle, such men as Nelson loved to command, and whose glory it was to follow such a leader. The other model, by Mr. Ternouth, is one that will "tell," not only from its admirable execution in design, but from its being an alto-relievo, which brings out the figures most forcibly. At the battle of Copenhagen, Nelson desired to forward a despatch to the enemy in the midst of the engage-

* It is suggested, by a contemporary, that "a subscription be made in order to obtain a full-length *portrait of Mr. Vernon*, to be placed with the Collection; that he be requested to name the artist, and to give him the requisite sittings," &c. Our contemporary had forgotten that a portrait of Mr. Vernon, a fine work and an excellent likeness, *has* been painted by Mr. Pickersgill, and *is* in the Collection; we may also inform him that it is now in process of engraving, and will commence the series of the Vernon Gallery to be published in the *Art-Journal*.

ment, and insisted on sealing it, although two messengers who had been sent for a candle had been killed in the attempt to procure one. Mr. Ternouth has represented Nelson sealing his letter on a carronade, having Sir T. Foley to his right, and Sir F. Thesiger on his left; four or five other figures fill up the background: a wounded seaman, and a cabin-boy also wounded and supported by a seaman, occupy the extreme front on each side. There is remarkable boldness in this composition, united with as much elegance as the nature of the subject would admit. The matter of these compositions could not have been intrusted to worthier hands, who will undoubtedly reap fame, if not emolument, from their task. Of the latter we have some doubt; for, if our recollection serves us aright, 1000*l.* only was to be given for each design, while the artist is to take upon himself all the incidental expenses attending the casting, exclusive of the metal. It is to be hoped the Government will not allow those engaged in the undertaking to risk a loss on what must have cost them much labour and study, and positive outlay.

The Asylum for Aged Governesses.—The Bazaar in aid of the funds for building the Asylum, took place on the 20th and 21st of June, in the Gardens of the Royal Hospital at Chelsea. The weather was happily auspicious, and the object of its promoters was fully answered. The sums for admission (half-a-crown the first day, and one shilling the second day), amounted to nearly 500*l.*; and the monies received at the stalls to about 1700*l.*, to which we may add probably 1500*l.* obtained by "silver collecting cards." The expenses were heavy, but there is little doubt that the funds will be augmented to the extent of 2500*l.* The building will consequently be at once advanced, and within a year we may have to communicate the gratifying intelligence that shelter has been afforded within its walls to some of the many who stand in need of it. The scene presented on the days of the fête was highly imposing. The tents (supplied by Mr. Edgington), covered an enormous area; and the stalls were filled, not only by large supplies of "Ladies' work," but by extensive contributions of Artists and Manufacturers. Mr. Vernon presented two paintings—one by Etty, R.A.; the other by Jones, R.A.; Mr. Creswick an exquisite landscape, painted expressly for the occasion; Mr. Lance, a fine example of his peculiar talent. Many other works of Art were among the contributions, and several manufacturers sent liberal aids. We are compelled to abridge our notice this month, inasmuch as our Journal goes "to Press" almost immediately after the close of the Bazaar. Next month it will be our duty to give more in detail the obligations thus conferred upon the Institution.* The interest of the first day was greatly enhanced by the juvenile band of the Caledonian School. Among the visitors was Miss Jenny Lind, who was exceedingly delighted with the feats of the young musicians, playing their national airs on their national instruments. Afterwards, on their expressing a wish, through Captain Lamont, to pay their respects to her in the drawing-room of the Governor of the Hospital, where she was at the moment, the lady at once said she would sing for them a song in requital for the music they had given her. The boys were consequently introduced, and she sung for them two of the most favourite melodies of her own country. It is needless to say how greatly she delighted her young audience—embryo musicians,—who will never forget that day as long as they live; while their hearty cheer gave to the accomplished lady as much pleasure as she had bestowed.

The Architects' and Builders' Square.—This title is given to a very ingenious instrument, invented by Mr. Blundell, a surveyor, and intended to supersede the old square and plumb-line now in common use, and combining the advantages of both. Its construction is perfectly simple, consisting of a spirit-tube fixed in a frame-work of two sides, each at right angles to the other: when either of these lines is placed horizontally, the spirit indicates the same against an index placed at the side: if the side of the instrument be placed against any sloping line, the angle of deviation is also marked in a similar way. The spirit-tube has a globular reservoir enclosed in the wood, so that there need be no apprehension of any accident from the application of the instrument, which must prove of essential service to all employed in the operations of building and decorating, as it is not subject to disturbance by the wind, or to the other effects by which the use of the ordinary plumb-line is frequently impeded.

Lord Compton, the eldest son of the Marquis of Northampton, has been added to the Committee of the Art-Union of London; this is the most satisfactory accession it has yet received, inasmuch as his lordship is an accomplished artist, and in very intimate association with men of letters and of science. It is certainly to be regretted that among the committee there are so few practically acquainted with Art—an evil to which many of the mistakes of the Art-Union may be traced. Lord Compton is highly esteemed and respected: his opinions cannot fail to have weight; and we understand he has entered into the body with a determination to direct his knowledge and apply his energies to the better working of the Society.

Mr. Catlin having returned from Paris with his instructive and amusing collection of Pictures and Curiosities, relating to the aborigines of North America, is exhibiting them, with many valuable additions, at 6, Waterloo Place. We would recommend those who have not yet seen this unique collection, the result of seven years' persevering industry amid manifold dangers and difficulties, to pay it an early visit; it being, we understand, Mr. Catlin's intention to remove it shortly to the United States, where there is a probability of its finding a purchaser in the government.

A Series of Twenty-five Lithographic Drawings, from sketches made by George Vivian, Esq., during a three years' residence in Rome, has been lately exhibited at Mr. Maclean's in the Haymarket. The views are taken from the gardens of Rome and Albano, and have been judiciously selected for pictorial effect. When we state that Mr. J. D. Harding has exercised his accustomed taste and skill in transferring them to the stone, we say enough in favour of their excellence. There is not one among the entire series but is highly interesting from its faithful representation of a most picturesque locality, rendered still more interesting by the historical associations connected with it.

London Mechanics' Institution.—Since the first Exhibition of this Society, in October last, considerable improvement has been made in its prospects. Classes have been formed for the study of the human figure, modelling, landscape, architectural, and mechanical drawing, &c., which will commence on July 10, from six o'clock till half-past ten every evening. The Committee has passed a resolution, allowing members to bring their friends, and granting admission to the members of other Societies of a similar nature. This is an act of liberality we should rejoice to see imitated in societies of higher rank and more lofty pretension.

Plan for a New National Gallery.—Mr. Moxhay, the projector and designer of the Hall of Commerce, in Threadneedle Street, has executed a model and prepared plans for a New National Gallery, of which we are enabled to give some particulars. The building will be fire-proof, being constructed without timber, and will be heated and ventilated from the area outside the basement. The external dimensions of the edifice are—length, 216 feet, width, 168 feet, and height, 80 feet; the basement containing an area of 230 feet by 190, and an elevation of 14 feet, will be divided by eight rows of twenty-four iron columns; it is well suited for a depository of records. The ground-floor, 208 feet by 160, and 28 feet high, will be divided by four rows of twelve columns each, with four additional at each end, thus constituting it the largest gallery in Europe, capable of any requisite subdivision for pictures, sculptures, Schools of Art or of Design, as every portion of it will be well-lighted. The principal floor will have three galleries, containing a wall space 2280 feet, being equal to that of the Louvre, without its objectionable side lights, and twice the size of the new gallery at Munich. The subjects of the bas-reliefs intended to decorate the exterior are taken from English History, Poetry, and Art. We may hereafter be in a position to place the design before our readers: it has already been submitted to a Committee of the House of Commons.

* Mrs. Hall requests us to express her inability to do more, at present, than express her earnest gratitude for the aid she received, principally through the medium of this Journal. She believes she has replied to every communication addressed to her; she anticipates that the sum she will be enabled, by the assistance now gratefully acknowledged, to contribute to the fund, will not fall far short of six hundred pounds.

REVIEWS.

Facts and Speculations on the Origin and History of Playing Cards. By W. A. Chatto. Published by J. R. Smith, London.

A stout volume of 340 pages, with a large number of plates, coloured and uncoloured, and numerous woodcuts, may perhaps astonish some unthinking devotees of cards, who would scarcely imagine that the history of their game was so voluminous and various. The author's investigation consists of the inquiries as to where and when cards were invented, and what is the origin of their names; at what period they were introduced into Europe; what has been their progress as a popular game; and what influence they have had on society; what changes they have undergone with respect to the figures and marks of the suits, and to what purposes fancy cards have been made subservient; and lastly, what have been the opinions of moralists and theologians with respect to the lawfulness of the same. Here, then, we have abundance of queries for the patience of our *historien des cartes;* and well has he threaded the labyrinth, and given a curious consecutive history of their forms and changes. From the quiet-looking strips of Chinese cards, and the small circular Persian cards, we turn to the enormously large ones supposed to have been constructed by Jacques Gringonneur for the amusement of Charles VI. of France, but which Mr. Chatto is inclined to think are not older than 1425. They are sufficiently imposing for regal use, being three times the size of those now seen, and were painted and gilt like an illuminated missal. We have also some curious copies of cards now in our British Museum, which appear to have been executed about 1440, and a singularly interesting series of four (now in the same collection) probably executed about 1480, which the author himself accidentally discovered in the covers of an old book bought in Bow-street about six years ago; and which, in point of drawing and quaint curiosity, are as valuable as any in the book. It is impossible to enumerate all the figures and forms, many grotesque, many elegant, which are displayed in the very curious selection of engravings with which the volume is embellished; neither can we very deeply dive into the letter-press—rather advising the reader to do that for himself in the pages of the work as we have done, to be as much amused and surprised at the quantity of agreeable reading and curious information which hinge on the subject. The mere history of the suits and their changes alone occupies a large space; and the opinions on the morality or immorality of the games (for the author impartially quotes both sides of the question) may be read with much profit; and we would recommend "the unco' guid, or rigidly righteous" as Burns calls the sect, to note the well stated reasons of Monsieur Barbeyrac in defence of "a quiet rubber," as fraught with the kindest humanising philosophy, accurately distinguishing between the use and abuse of a simple game. The fund of anecdote, curious historic facts, and amusing speculations which the volume embraces, and which connects itself frequently with the history of Art, combine to render it a very amusing and instructive book.

A Booke of Sundry Draughtes, principally serving for Glaziers: and not impertinent for Plasterers and Gardeners, besides sundry other professions. By Henry Shaw, F.S.A. Published by W. Pickering, London.

Another useful book has here been added to the many elegant works issued by Mr. Shaw, and which have been instrumental in no small degree in exhibiting the true beauties of every ornamental composition to the modern public, and aiding in the resuscitation of appropriate style in the works of renovation or of mere luxurious tastefulness with which we now surround ourselves. The rich applicability of the designs of the middle ages, so abounding in varied detail, have risen from the ashes of neglect, and may be said to have culminated in the modern erection at Westminster, for the reception of our parliament. It will scarcely be necessary to remind our readers how much Mr. Shaw has done toward exhibiting examples of the best kind of medieval decoration in his *Encyclopædia of Ornament;* in his selections from *Illuminated Ornaments; Specimens of Ornamental Metal Work;* of *Ancient Furniture,* and other publications that rank among the most beautiful of the illustrated books which have issued from our

press. The present is the least showy of the works, inasmuch as the plates are simply outlines embracing a great variety of geometric forms of most fanciful and elaborate character; so that the book becomes one of strict utility. The original was published in 1615, and Mr. Shaw has reproduced it with some additions, feeling that "the immense variety of the forms given and the great beauty of the arrangement of many of them, can scarcely fail of making this little volume a most useful work of reference to all persons engaged in the production of objects to which Art can be applied. They will not only furnish hints, but in many instances may be made to form the skeletons of new designs, requiring only to be filled in with the ornaments or colours most suitable to the particular article or manufacture to which they are to be applied. There is certainly an extraordinary diversity in these figures, "some ordinary and plain, others curious and pleasant," but they are suggestive of much that is beautiful. The work contains 117 plates in all; they are intended for the chief benefit of Glaziers, whose "Booke" it purports to be, and for whose use it was framed at a time when windows were constructed of glass cut into all forms and sizes, and firmly embedded in lead of most fanciful meandering; the modern usages of society prohibit such windows, but this does not detract from the utility of these plates; there are, indeed, "sundry other professions" to whom they may be made equally useful. Carpets, floor-cloths, and paper-hangings may be constructed from them. For needleworkers they would be most useful. To calico-printers they may be available, as well as to goldsmiths and jewellers. Some of the designs are very quaint and curious, others most elaborately beautiful, leading the eye in winding mazes of intricate invention. The plates of window-fastenings and stanchions are interesting, as they show how much of the artist appeared in the works of the old mechanic, and how elegance of form was studied in his most ordinary labour. Mr. Shaw deserves thanks for rescuing so useful a series of designs from oblivion, and reproducing them with additions for modern use. It is a valuable contribution to the Art volumes of the day, and one which can be safely recommended as a reference book of utility.

CATLIN'S NOTES IN EUROPE. Published by the Author at 6, Waterloo Place.

The two octavo volumes to which these "Notes" extend give an account of the writer's eight years' travels, and residence, with his North American-Indian collection, in England, France, and Belgium. A few years hence, when time shall have effaced the last foot-print of the Red Man, and the "prairies of the far West" shall have become a fruitful field, Mr. Catlin's reminiscences of the wild Indians and his gathering of their spoils, will be curious matters of history, especially to those who, step by step, are occupying their place. An investigation of the manners and customs of the Aborigines of any country is at all times an interesting study, but there is a peculiarity in the character of the American tribes which presents to the inquirer many subjects for reflection. Wild and untutored as they are known to be in their native wildernesses, when brought within the pale of civilisation they have evinced qualities entitling them to a high position in the scale of human beings—qualities not always to be found in the most polished and enlightened society, and among which stands a moral elevation of mind derived solely from the nobility of their own nature. Mr. Catlin's book supplies abundant proof of this in the various incidents he describes connected with the visit of these people to Europe. With such facts before us, we cannot help regarding the views and opinions frequently expressed by the "Children of the Great Spirit" on our modes of life, as fraught with truths, which, however galling to our vanity to hear, leave us little occasion for boasting, or rather should tend to lessen our self-esteem: we may learn wisdom even from the lips of the untaught.

These "Notes" will, we are persuaded, afford much amusement to the reader. There is no attempt at display, the author's aim being merely to give a simple record of occurrences which took place during his lengthened sojourn in Europe; it is therefore written in a plain unassuming style comporting with the subject. A little more refinement of language would perhaps make the work rather more acceptable to "polite ears;" yet we must remember that Mr. Catlin is one who has spent a large portion of his life with his rifle in hand and his feet in the desert. Such circumstances are not calculated for the acquirement of elegant diction, nor for the classic learning which emanates from schools. He is a remarkable man, who by unflinching courage and untiring energy has achieved extraordinary undertakings which will ever unite his name with the history of the Red Man, and which none of common mind would have engaged in, much less have performed.

PORTRAIT OF HIS GRACE THE DUKE OF WELLINGTON. Painted by SIR T. LAWRENCE, P.R.A. Engraved by S. COUSINS. Published by P. & D. COLNAGHI, London.

There is one offering which, in our days, greatness united to popularity must be content to make at the shrine of its own renown, namely, that which will meet the universal demand for the personification of itself. None have more liberally paid this penalty than the illustrious subject of Mr. Cousins's admirable engraving; we have had busts, and statues, and pictures and prints of "the Duke" in every imaginable situation—on the battle-field, at the council-chamber, in the senate-house, at the banquet, on horseback, and on foot—and now "another yet succeeds," one too, which, like its gallant original, is likely to drive all competitors out of the field. The picture from which this engraving has been made was painted expressly for Sir Robert Peel by Lawrence in 1825; consequently at a time when his Grace was in the prime of life. He is standing in undress uniform, but bareheaded, on a wide open space, which we presume is intended for the field of Waterloo, though there are no warlike indications of the fact. His arms are folded, and in his right hand he holds a telescope; the short cloak is somewhat thrown back over the shoulder to display the white lining, which greatly assists in bringing out the entire figure from the dark masses of cloud forming the background. All who know how much vigour and animation Lawrence threw into his portraits will here find these qualities in perfection; the expression of the face bears every mark of those characteristics of mind and disposition which denote the warrior and the statesman. As a work of Art this engraving is of the highest order. Mr. Cousins appears to have exerted his best abilities to produce a portrait in every way worthy of the subject; such, in fact, as will convey to posterity a just idea of him whose name is indisputably linked with the brightest achievements of the armies of England.

ILLUSTRATIONS FROM THE GOSPELS. Part I. Published by SCHULYEN, DUSSELDORF; and HERING & REMINGTON, London.

This is the first number of a work to be completed in ten parts, and to contain forty illustrations of subjects selected from the Gospels. The original drawings were made by F. Overbeck, the celebrated religious painter of Germany, whose enthusiastic admiration of the artists and poets of by-gone centuries, and high devotional feeling, peculiarly fit him for such a performance. His style is founded on that of the middle ages, to which he has ever continued faithful, regarding every quality of Art that does not appeal to the most profound sensibilities of the soul as frivolous and below the dignity of human nature; hence he has made himself the head of the school of the "Pietists." His compositions are distinguished by extreme simplicity, amounting almost to severity of treatment, yet they are endowed with much grace and beauty. These characteristics eminently mark the designs before us, which we could almost suppose to have originated with Raffaelle or Guido. The four prints comprised in the present number are "Ecce Homo;" the "Healing of the Sick;" the "Salutation of Mary and Elizabeth;" and "Jesus in the workshop of Joseph." They must not be considered as finished engravings; they are rather outlines, with as much chiaroscuro as is sufficient to produce a pleasing effect.

THE RETURN FROM THE WARREN. Painted by EDWIN LANDSEER, R.A. Engraved by THOMAS LANDSEER. Published by GAMBART & Co., London.

This engraving bids fair to be extensively circulated, its size and character being such as to ensure popularity. A fine boy (a portrait, we believe, of one of the junior members of the De Mauley family), mounted on a noble pony over whose back sundry rabbits are slung, is preparing to start homewards: his only companions in sight are two dogs of different breeds, the largest of which holds his young master's cap in his mouth. The composition of the subject is exceedingly simple, yet most effective from the wonderful animation with which the animals are pourtrayed; the head of the pony especially is a fine study; it shows a sagacity almost amounting to intelligence. Mr. T. Landseer has ably succeeded in imparting to the engraving its full amount of natural truthfulness: it is executed in the mixed style of line and stipple, and finished with the utmost care and attention to detail.

PRACTICAL ESSAYS ON VARIOUS BRANCHES OF THE FINE ARTS. By JOHN BURNET, F.R.S. Published by D. BOGUE, London.

The series of Essays comprised in this volume first appeared in the columns of our Journal some eight or nine years back; and as they were not published consecutively, and several of the Numbers containing them being now out of print, the author has deemed it expedient to give them to the world in a collected form, with the addition of some lengthened remarks on the principles and practice of his friend, Wilkie. The subjects treated of are—Historical Painting in England; Portrait Painting in England, with the comparative merits of Vandyke, Reynolds, and Lawrence; the Treatment of Fancy Subjects and Familiar Life; the Distinctive Characteristics of Oil and Water-colour Painting; comparative merits of Line and Mezzotinto Engraving; on the present state of the Fine Arts in Great Britain. We are well pleased to renew our acquaintance with these emanations from Mr. Burnet's pen, which evince a mind as accomplished in the literature of his Art, as the productions of his pencil and *burin* have testified to his practice.

PHOTOGENIC MANIPULATION. By R. J. BINGHAM. GEORGE KNIGHT & SONS.

This little work, which was in the first place compiled by a gentleman of much scientific ability, who is since dead, has already passed through three editions. In preparing a fourth edition for the press, it was found by Mr. Bingham, owing to the numerous advances made in the Art of Photography, advisable to re-write nearly the whole of the work. Mr. Bingham, who is well known for his introduction of some useful preparations of iodine and bromine, for rendering sensitive the silver plates for the Daguerreotype, has executed his task with much ability; and we can recommend the "Photogenic Manipulation" to all persons interested in the practice of "Sun-painting," as an exceedingly useful manual.

THE WORKS OF SHAKSPERE. Illustrated by KENNY MEADOWS. Part I. & II. Published by ORR & Co., London.

Three years ago, when the first edition of this work made its appearance, we reviewed it at considerable length, and introduced into our notice a number of the exquisite woodcuts with which it is illustrated. We are glad to welcome in a cheaper form—one that will come within the reach of thousands unable to possess the earlier publication, the language of our immortal bard, embodied in the same fanciful, graceful, and intellectual creations of Mr. Meadows's pencil, which so much delighted us in days gone by.

HINTS ON LIGHT AND SHADOW, &c., AS APPLICABLE TO LANDSCAPE PAINTING. By S. PROUT, F.S.A. Published by M. A. NATTALI, London.

We are not surprised that a new edition of this valuable work has been called for. Mr. Prout's fame in his department of Art rests on solid ground, and the result of his practice and experience are here exhibited in the most satisfactory manner. No two artists of the present day have done more to assist the rising generation of landscape painters in their studies than he and his fellow-labourer Mr. Harding, by their various elementary and finished works on the use and application of the first instrument placed in the hands of a learner—the simple lead-pencil. The task of acquiring a knowledge of the true principles of Art, will be much facilitated by the diligent study of Mr. Prout's "Hints," wherein example and precept are most effectively combined.